JOURNAL OF MANUSCRIPT STUDIES

Vol.42 2014

Oriental Research Institute & Manuscripts Library
University of Kerala, Kariavattom
Thiruvananthapuram-695 581

JOURNAL OF MANUSCRIPT STUDIES

JOURNAL OF MANUSCRIPT STUDIES

Vol.42, 2014

Oriental Research Institute
and Manuscripts Library
University of Kerala

Editor

Dr.K.G.Sreelekha

Joint Editors

Dr.O.Padmakumari
Dr.Sainaba.M
Dr.Rejani.R.S

Edited, Printed and Published by
Dr.K.G.Sreelekha
Professor and Head, Oriental Research Institute
and Manuscripts Library
on behalf of the University of Kerala

At Prasanth Printers
Ambalathinkara
Kazhakuttom

Annual Subscription Rs.50/-

Articles for publication and books (Two copies each) for review may be sent to the Professor & Head of the Institute

JOURNAL OF MANUSCRIPT STUDIES

Vol.42 2014

Oriental Research Institute and Manuscripts Library
University of Kerala , Karyavattom
Thiruvananthapuram - 695 581

Statement about the ownership and other particulars of the Journal of Manuscripts studies

(Form IV See Rule 8)

Place of Publication	:	Kariavattom Thiruvananthapuram
Periodicity of Publication	:	Yearly
Printer, Publisher and Editor	:	Dr.K.G.Sreelekha
Nationality	:	Indian
Address	:	Professor and Head Oriental Research Institute and Manuscripts Library Kariavattom
Name and address of individuals who own the newspaper and partners or Shareholders holding more than one percent of the total capital	:	University of Kerala Thiruvananthapuram

I, Dr.K.G.Sreelekha hereby declare that the particulars given above are true to the best of my knowledge and belief.

Sd/-
Dr.K.G.Sreelekha

Kariavattom
20.12.2014

Contents

ARYAN INFLUENCE IN KERALA

Dr. K.G Sreelekha

The growth of Aryan influence in the fields of Social organization, Religion, Language and literature constitutes an interesting topic for study in the ancient history of Kerala.

In the Chera kingdom, Aryan influence had unquestionably entered during the Sangam age. Later Asoka's edicts as well as the Mahabharata and Ramayana refer to the three kingdoms of the South. It was sometimes between the 6th century B.C, the probable period of Panini and the 4th century B.C that the Aryans would have known of the extreme south and it is reasonable to assume that the penetration of the Aryans in to the south could have begun during this period.

The most prominent wave of Aryan influence in to Kerala began only with the advent of the Nambudiris. Their arrival in Kerala range from 7th century B.C to the 8th or 9th century A.D. The time honored tradition that Parasurama reclaimed land from the sea from Gokarnam to Kanyakumari and imported Brahmins from North India and settled them in 64 gramas, making laws and institutions for them. It is a legendary explanation of a historical fact. There is a great probability that the first batch of immigrants came during the time of Mayurasarman the kadamba king (AD 345-370). Probably the group of these people went to Kerala became the ancestors of the Nambudiris. An inscription states that Mayura Sarman brought 18 Brahmins from Ahikshetra and established them in Kuntala. Kuntala is not far away from Kerala, and either he or his son settled some Brahmins in Kerala or following his example at kuntala, some Chera ruler did it.

Logan's attempt to fix the date of the advent of Nambudiris to Kerala in the latter half of the 7th century or the beginning of the 8th century A.D. on the ground that Hieuntsang does not mention about the Nambudiris, that the settlement deed of the Jews at Cranganore about the beginning of the 8th century was not attested by the Brahmins while they have attested the Syrian deed in A.D. 774, is partly based on negative evidence.

Speculations regarding the original home of the Nambudiris have been rife. Ahikshetra in modern U.P., as well as the banks of the Narmada, Krishna and Kaveri has been suggested. Broach in Kathiawar on the west coast is yet another place mentioned in this connection. Broach was the ancient Bhrugucachchha where Parasurama is believed to have had his Avabrutasnanam i.e. the final bath after his great triumph over the Kshatrias. In Broach a set of people called Bhargava Brahmins live to this day.

These facts all suggest that Brahmins from different places might have at different times entered and settled down in Kerala. What made them a distinctive group were the special code of injunction and regulations instituted in order to constitute them as an exclusive and compact order at the apex of society. Who introduced them, and when, are matters of speculation.

Perhaps the leading ruler of Kerala in the 9th century might have introduced the changes. That was the epoch when the Kollam era was instituted, perhaps in honour of the foundation of Kollam. It was the age of one Cheramanperumal; it was the period of the illustrious Sankaracharya. It is a suggestion and nothing more, that in the 9th century the welding together of the community as a distinct order was effected.

Elankulam Kunjan Pillai is inclined to assign a later date for this change. He thinks that temples became prominent from the seventh century and gradually Brahmins became wealthy and influential as Uralars of these temples. It took a few countries before they became owners of vast lands, and by the 13th or 14th century they constituted themselves in to a powerful sacerdotal order inventing stories and legends of their origin in order to exalt their glory. The reverse process is equally possible. In truth, the fact that even in distant Suchindram the Nambudiris established themselves as the governing body of the temple in 404 M.E(A.D 1229) suggest that they had become powerful in the heart of Kerala considerably earlier.

It seems that from the 9th century A.D their power and influence increased. Their distinctive and exalted position, together with the geographical features of the country, enabled them to work as an exclusive group. This resulted in the Aryanization of Kerala in a remarkable measure, unquestionably much more effectively than in any other part of South India.

Religious influence:

It was in the sphere of religion that the influence was felt most and it became the pivotal basis, because religion, in its turn, controlled all other activities. In due course, and more particularly subsequent to the 9th century A.D., temples were constructed in different parts of Kerala under the direction of Nambudiris who became the controllers and regulators of the temples. Not only the tantric prescriptions but also the day-to-day routine activities of temples came to be controlled by the Nambudiris.

Despite the increasing popularity of the new temples, the non-Aryan deities like 'Kottavai' in the form of Durga, Kali and Bhagavati held their ground. Bhagavathi worship was typical of

Kerala; Kannaki, in the form of ottamulachi also entered the pantheon. Sastha, sometimes associated with Hariharaputra, was another popular deity in Kerala through the ages.

Till about the 6th century A.D., there were Buddhist and Jain shrines in Central and Southern Kerala. Thus, according to tradition, the temples at Irinjalakkuda and Mathilakam were originally Jain strongholds, while those at Trichur and Cranganore were centres of Buddhist worship. The opposition to Jainism and Buddhism have a fresh fillip to Hinduism, and incidentally to the Nambudiri class. The rituals and ceremonies in temples gradually became more elaborate, and simultaneously the authority of the priestly class increased.

It is difficult to exaggerate the importance of the part played by temples in the cultural life of Kerala. The temple, besides being a place of worship, became a centre of learning and art. The principal towns of Kerala have arisen around its important temples, Parthivapuram, Kanthalur, Thiruvananthapuram, Kollam, Kadiyur, Tiruvalla, Muzhikkalam, Trissivaperur, Sukapuram and Thirunelli are a few examples. Inorder to propagate the teachings of the Hindu religion and to attract the common people to its temples, several new art forms were developed during the period. The most important of these were Koothu and kudiyattam. The Chakkiyar plays an important part in conducting these, and it may be said that there is an element of admixture between the Aryan and Dravidian forms of art. It is noteworthy that the famous poet Tolan, whose name is associated with Kudiyattam, is believed to have been a Nambudiri.

In this connection mention has to be made of Brahmins other than the Nambudiris, resident in Kerala for long. There are quiet a large number of Tamil Brahmins settled in different

villages and towns of Kerala. Palghat is the most prominent of these places. These Tamil Brahmins, now known as 'Videsa' Brahmins are probably descendants of the early Brahmins and those imported and settled from time to time for service to temples. In the medieval and modern times they have been keen patrons of music and other fine arts. Some of them have contributed to the development of Sanskrit and Malayalam literature.

There were also Tulu Brahmins who had been brought for service in the temples. They are usually described as Pottis or Embrandiris. Some of them have elevated themselves to the position of Nambudiris.

Political influence

Beginning roughly from the 9th century A.D. onwards, but decidedly after the 13th century, the kings and chieftains of Kerala acknowledged the all-round primacy of the Nambudiris. It was an age when religion was vitally linked with politics. No wonder that the spiritual heads wielded enormous influence in the counsels of the kings, no less than in the management of the temples and their property during later times there were certain kings and chiefs who belonged to the Brahmin community. The kings of Idappally and Ambalappuzha are examples. The Nambudiris brought certain Perumals to rule over them from the neighboring kingdom is one of the stories popularized by the keralolpatti. But there is scant testimony for this. Perhaps one or two chieftains from the east coast might have become rulers of some parts of Kerala. Obviously, the myth as described by keralolpatti, is incredible.

The Nambudiris gradually became powerful magnets of the temples. Temples had property; moreover, Nambudiri priests and tantries had ample scope for earning money. The available

inscriptions of Kerala from the 9th to 14th century illustrate the growth of economic power of the Nambudiris, side by side with their religious and political authority.

Social life

The social life and social institutions of Kerala were profoundly affected by the Nambudiri Aryans. Perhaps from the very beginning, and positively after the stringent code regulating the conduct of Nambudiris came in to force, the Nambudiris became an exclusive group. They led a life of seclusion and social primacy in their villages. This itself contributed to their aloofness; moreover, every effort was taken by them to perpetuate their exclusiveness and superiority.

Other sections, lower in the order of the caste system, suffered incredibly from the domination of the Aryan Nambudiris. The exclusiveness and superitory which they wanted to perpetuate resulted in the elaborate regulations pertaining to untouchability and unapproachability. These were perfected in to wonderful fine arts, in such a measure, as not found in any other part of the world. It may be unjust to assess early systems from the modern standpoint; but the real facts have to be faced and not brushed aside.

One of the happy result of the contacts wherever permitted between Nambudiris and others, was the promotion of physical cleanliness of a high order. Perhaps the abundance of rain and water in the country has helped it further. Primarily it must be ascribed to the higher standards of tidiness on the part of the higher castes. This, in its turn, has had a healthy influence on all the rest. This is a distinctive feature of the social life of Kerala.

Naturally, education received an impetus in the hands of Aryans. The temples became the centres of learning. Salais which

promoted education in the Vedas and Scriptures were established in temples like Kandalur, Parthiovapuram, Kanyakumari, Thirumarudur, Muzhikulam and Tiruvalla from about the 9th century A.D. Education was free besides, the pupils were provided free boarding. But the recipients of this education were only Brahmins. It was denied to other classes.

This change appears to have come about on account of Aryan ideas. Universal education was the order of the day during the Sangam age, in Kerala, as in the rest of Tamilaham. In the later sangam period the members of the fourth Caste were debarred from education. In course of time the Vaisyas also came to share the fate of the Sudras in this respect. Along with the members of the lower castes women also came to be excluded from the privilege of education. In the Sangam age there were poets of Pana or Paraya caste there were women poet also.

With the domination of Nambudiris in temples these restrictions became rigrous. Moreover, in the gramas of the Nambudiris, were higher learning was pursued by them, it was not even provided for non-Nambudiri Brahmins. Therefore, Sanskrit literature, Philosophy, Mathematics, Ayurveda and other branches of learning were pursued by Nambudiris. In the later periods, however, by their intimate association with the Nambudiris, certain Kshatriyas, Ambalavasis and Nayars took to higher learning, but their number was comparatively small. However, what was wanting in the democratization of education was in a way made up by the intensity and depth of learning acquired and developed by the Nambudiris themselves.

Contribution to Sanskrit literature

Perhaps Kerala is next to none among the states of India which have contributed to the different forms of Sanskrit

literature. The influence of Sanskrit in Kerala appears to have commenced earlier than the 7th century A.D. The Avantisundarakatha of Dandi, belonging to the 7th century A.D. refers to great Sanskrit scholars from Kerala like Matrudatta, the poet who wrote certain commentaries and his father Bhavarata who commented on Kalpasutra. The famous Mimamsa teacher, Prabhakara, is believed to have belonged to Kerala, while the illustrious Sankaracharya is accepted to have been born at Kaladi. The name of Sankara alone is enough to highlight the contribution of Kerala to Sanskrit literature and 'Indian thought. His outstanding works are the great Bhashyas on the Brahmasutras, the principal Upanishads and the Bhagavat Gita, besides certain independent treatises like the Upadesasahasri. Several pupils of Sankara were writers of note, but it is not known who, among them, belonged to Kerala. Sarvajnatam was the next remarkable expounder of Advaita. He is said to have lived in Travancore during the 10th century A.D.

Next only in rank to Sankaracharya in respect of Kerala's contribution to Sanskrit are the devotional mystics like Kulasekhara Alwar and Lilasuka. The devotional lyric, Mukundamala of Kulasekhara Alwar and the Krishnakarnamrita of Bilvamangalaswami, otherwise known as Lilasuka are poems of exquisite beauty. A second Kulasekhara of Kerala, assigned to about the middle of the 10th century A.D., was another gifted Sanskrit poet. He was the author of two dramas, Tapatisamvarana and Subhadradhanamjaya, besides several small pieces.

Though in all branches of Sanskrit literature, the contribution of Kerala has been noteworthy, in respect of Sandesakavya, Prabandas and Stotras, Kerala's output has been remarkably great.

There were certain Nambudiri families of scholar who have, over several generations made distinguished contributions. Among these, the names of Payyur Bhattas and of Melputtur Bhattathiri stand foremost. From early times many of the royal courts and some of the aristocratic Brahmin families functioned more or less like Universities of the old type. It is noteworthy that besides the Nambudiri Brahmins, several members of the royal families and of the different Ambalavasi communities, too, were scholars in Sanskrit, though they owned their basic inspiration to the Nambudiris. Besides the temples and Salais which provided the teaching of Vedas and Sastras, there were also schools called Sabhamathas, where Sanskrit was taught. The Sannyasi Mathas like the one at Trichur have also played an important role in promoting the study of Sanskrit in Kerala.

Various branches of technical literature like Vyakarana, Tantra, Jyotisha and Vaidya have also received great attention at the hands of Nambudiris, and latterly of others. In respect of astronomy and mathematics, the creative and critical work has been striking. The legendary astronomer Vararuchi is supposed to have introduced the science into Kerala. Haridatta, a Kerala Brahmin introduced the Parahita system of astronomical calculations in the land.

An outstanding astronomer was Sankaranarayana of the 9th century, who made direct observations of the solar eclipse and informed the Kerala Emperor, his patron, about his findings, as a result of which, certain corrections in reckoning the Sakabda era were introduced. There was an observatory at Mahodayapuram under the charge of this astronomer.

For about three centuries after Sankaranarayana, Kerala does not seem to have produced any prominent astronomer or mathematician. Govindabhatta of Talakkulam in Alatthur village

(A.D. 1237 to 1295) was a great astrologer. It is notable that the members of the Kaniyar family of Palur, who were famous astrologers of Kerala, trace their powers of prediction to the blessings of Govindabhatta, who is considered to be the progenitor of that family.

Madhava, author of Venvaroha was a well-known authority on spherical astronomy and mathematics. Madhava was one of the teachers of Parameswara, the famous founder of the Dragganita system. Madhava, the Nambudiri, belonged to the Irinjalakkuda village.

Parameswara of Vatassery (A.D. 1360-1455), the founder of the celebrated Dragganita system of astronomy, is the most prominent astronomer and mathematician of Kerala. He was written several works dealing with the different branches of mathematics. His most important work is the Dragganita, revising the old Parahita system of astronomy and making necessary correction as a result of careful observation of eclipses. He produced also valuable books on astrology.

Nilakantha Somayain, The Nambudiri Brahmin of Kalallur (A.D 1443-1543) is the author of an exhaustive bhashya on the Aryabhatiya and of several other works like the Tantrasamgraha and the Sidhantadarpana.

The 16th century in Kerala was famous for its brisk activities in the field of astronomy and mathematics. Chitrabanu (1475-1550) and Sankara Varier (1500-1560) were some of the prominent figures of this period.

Sankaran Nambudiri of the Mahishamangalam family wrote his astronomical works in Malayalam. His aim was to popularize the knowledge contained in earlier Sanskrit texts. Jyeshtha deva, a Nambudiri of Alattur, wrote the Yuktibhasha

which expounds the rationale and proof of all theorems and formulae then in use among astronomers.

Achyuta Pisharoti of Trikkantiyur was a disciple of Jyeshtha deva. He is perhaps the greatest non-brahmin astronomer-mathematician of Kerala. In his turn, he became the preceptor of Melputtur Narayanabhatta. Achyuta Pisharoti was well versed not only in astronomy, but also in Sanskrit literature, and grammar, as well as in medicine.

Early in the 19[th] century there flourished Sankaravarman of Kadathanad, the author of Sadratnamala, which is a comprehensive work containing all the results of Kerala mathematical studies. There was a lull in the activities of Kerala mathematicians after the time of Sankaravarman. No new ground was explored. Western domination of the country had a degrading effect on all indigenous studies, and there was no serious attempt to correlate Western mathematics with that developed by Kerala.

Ayurveda :

Special mention deserves be made of the progress made by Kerala in Ayurveda, thanks largely to Aryan influence. The Ashtangahridayam school of medicine within the Ayurvedic system is the one favoured most in Kerala. The pharmacopoeia of Ashtangahridayam consists of drugs which are made out of leaves and roots.

The Ashta Vaidyas of Malabar, belonging to the eight families of Nambudiris, claim to have been deputed by Parasurama to devote themselves to the study of medicine and the curing of diseases. One such family is that of Vayskkara Musu at Kottayam, a family of eminent physicians. Time forbids the mention of numerous other Ayurvedic physician of note in Kerala.

Contribution to the development of Malayalam

In the Sangam age Kerala was a land of Tamil speech, though, grammarians recognized that the dialect of the region differed from standard Tamil in many ways. The sangam literature contains many words and expressions which survive in Malayalam today, though they have gone out of use in Tamil. Though the Malayalam language has grown out of Kodum Tamil, prevalent early in the Chera country, it developed as a flourishing language through the large admixture of Sanskrit. The literary idiom of Malayalam, like that of the Kannada and Telugu, borrowed freely from Sanskrit.

The early products of Malayalam were popular ballads of various kinds, now known as Pazhayappattu. They, too, reveal some Sanskrit influence, but comparatively less than in later Malayalam. The Unnunilisandesam of the 14th century is perhaps the earliest literary work in the language. The style of this work shows a generous admixture of Sanskrit, and is, in fact, of the manipravalam pattern like many early works of Malayalam literature.

Later, the Sanskrit or Aryan influence increased. Poetry follows Sanskrit metres. Prabandhas also came to be composed under the inspiration of Sanskrit influences. Champus, which abound in satirical references to contemporary usages and personalities were mostly written by Nambudiris, who have been highly reputed for their mordant wit and sarcasms. The most famous of the writers of the Champu kavyas was Punam Nambudiri of the 15th century. Second only to Punam was Mazhamangalam Nambudiri, an inspired poet of the 16th century. Cherusseri Nambudiri, the author of the famous Krishnagata was also another illustrious poet of the same century.

It is undeniable that many Kshatriyas, Ambalavasis, Nayars and Ezhavas have made substantial contribution to Malayalam literature.

Grantha script

The northern Aryan influence was felt in the script also. Originally, in parts of Kerala, as in Tamilnadu, the vattezhuthu script was common. The Brahmins began using the grantha script for writing Sanskrit and Prakrit throughout South India. The grantha script became popular among the Brahmins in the Tulu and Kerala region since 8^{th} century A.D.

It is remarkable that as the Brahmins alone used the Grantha script in ancient days, it came to be alternatively called Arya ezhuttu. With the increasing study of Sanskrit by the Ambalavasis., Nayars and others, the Grantha ceased to be the monopoly of the Brahmins. Tunchat Ezhuthachan, described as the father of modern Malayalam, who lived in the 17^{th} century, made use of Grantha and popularized it further.

On the whole, the Aryan influence in Kerala History has been profound. Indeed it is no exaggeration to say that it has been greatest in the whole of South India. There were, no doubt, certain unfortunate consequences as the increased rigidity of the caste system, the deplorable condition of the lower classes, the acquisition and concentration of landed property among the Nambudiris and the restriction of education to the highest class. Nevertheless, great benefits accured to the people in the various branches of knowledge.

Bibliography

1. Achutha Menon, Cochin State Manual. Chapter II.
2. Anujan Achan, A.R, Parasuraman Tradition.
3. Elamkulam Kunjan Pillai, Iruladanja Edukal.
4. Elamkulam Kunjan Pillai, Marumakkathayam Keralathil.
5. Logan, Malabar Manual Volume I.
6. Neelakanta Sastri, K.A, History of South India.
7. Padmanabha Menon, History of Kerala Volume.I (Advent of Brahmins)
8. Panicker, K.M, A History of Kerala.
9. Shangunny Menon, History of Travancore Chapter I
10. Sundaram Pillai, P, Some early sovereigns of Travancore.
11. Indian Antiquary. Volumes
12. Journal of Indian History Vol. XLII
13. Travancore State Manual Vol. IV

Dr. K.G Sreelekha
Professor & Head
ORI & Mss. Library.

MALABAR MANUAL:
AN INDOLOGICAL TEXT OF MALABAR

Dr. V. Rajeev

A number of research oriented Indological studies of ancient collection have came out after the invasion of the west. These studies are on a vast number of disciplines including history, religion, culture, sociological studies, literature, philosophy, folklore and spirituality. Many of our ancient Indian texts which were translated into European languages came out. Max Muller, Sir William Johns, Ward and Conner, CA Innes, Lander Vissher, Margaret Frenz, Ronald E. Miller, Hermann Gundert, Robert Calduel, Paulinos Pathiri, Dramand, Richard Collins, are scholars indebted to studies of Kerala. Geological, historical and linguistic studies of these scholars elucidate or reviled the rare and valuable treasure of information about India and her culture to world. It is notable that the history of Malabar by William Logan was composed in a period, when scientific methodology of historiography was not developed, which were not analysed systematically in later periods. Logan was the path-finder of our historiography. Malabar Manual of William Logan was written in 1887 in two volumes. Logan was the District Judge and administrator who took special interest in the economic development of Malabar.

William Logan's Malabar Manual was the first scholarly indological history text studded with authentic documents of the region based on both legendary and available source materials about Malabar. Logan was a Scottish civil servant deputed to Malabar Province. Malabar Manual is a gazetteer, a text which

describes the social and cultural history of Malabar in 19th century in the context of geology and landscape and social history. He adapted not only the written documents for constructing the history of Malabar, but also the oral traditions and cultural icons first time, which makes this text differ from other historical texts of that time. For creating history of Malabar he used the Portuguese records, factory records, commission reports of administrators, British east India Company's reports, *Zamorin's* palace records and even ancient stone inscriptions, copper plates and manuscripts. All useful bits of information were systematically collected and classified with accuracy. While collecting the historical documents he could find out the proud North Malabar ballads including *Thacholi* Songs and folklores of *Mappila* Rebellions. It has prime position in the history of Malabar folklore studies in 19th century. Moreover Logan in his studies citied many of the socio-political documents as recourses for fulfilling the anonymous past of Malabar. He collected the documents by micro level inquiry and it was the first and foremost studies of settlements in Malabar. It is notable that he used topography and mapping systems for reconstituting the history. None of our historians found fault with the methodology of collection of resource materials for framing the history of Malabar which were most reliable by nature. His intention behind the composition of it was mostly justified by later historians of Kerala expect a few.

Many of the Indological studies by westerners with Eurocentric interests were questioned or challenged by Indian historians in later periods. Even the famous studies of Max Muller were opposed by our scholars as they were composed for establishing the meaninglessness and non justifiable ideological status of Indian spiritual traditions. Historians today argue that Max Muller's real intention was against Indian culture and for

degrading Indian traditions, culture and intellectual heritage. Max Muller's translations of Vedas were biased and bogus, aimed for demeaning way, that the Hindus should lose their faith in them. Many scholars introduced him as a British agent. But the case of Logan was totally different. Logan had kept an emotional attachment to this land and its nature even though he was a colonial administrator. From his words we could find out the truth that he was exited by enjoying the vast cultural variety and proud heritage. Sincerity and truthfulness differentiates this text from other manual of the same period. Some of our scholars imposed an imperialistic emblem on his contributions that the text was composed in colonial context. Logan declared that 'this text was not the daily accounts of the British rulers and traders but the real historical documents of the local rulers of the era, who wear crown and sword of this state'. Even though the Malabar Manual had impressions of colonialism it could deeply influence the historical perspectives of Kerala people.

William Logan's favour and sympathy towards Nair community in Malabar was very famous. He observed them the 'most holy and model community' as they were more committed to the public in those days. Logan pointed out the illegal approaches of the ruling community and land lords to the farmers of Malabar which caused the problems between them and peasants. He was deeply anxious about the future of lay man and agrarian community with empathy. For example the findings of Logon on the outbreak of *Mappila* Rebellion, pointed out the main three dimensions as 'poverty, suppression from land lords and fanaticism'. He identified that the root cause of the violence as the agrarian relations of the Malabar province. "Logan's report incorporated a detailed analysis of agrarian relations of Malabar including facts on rural conflicts, poverty, and agricultural backwardness" (Kurup KKN, p. xxx). Logan threw further light

on the panic situations prevailed among the *Mappila* peasants in Malabar. No historians, not a political scholar could identify the real causes more than this after him. All of the later studies came within the discourse of Logan's analysis as a social scientist. As an administrator he took immediate steps to upgrade the social conditions of the poor people of Malabar which were rejected by the British later on. The analyses of Logan were scientific and reliable.

The methodology adapted by Logan for studying the socio-cultural history of that province was factually correct and justifiable. "The manual attempted a comprehensive understanding of Malabar. This was not an academic pursuit for the British though it remains to this day a valuable storehouse of objective information on the Malabar region and its people of that time". (Unnikrishnan PN, P. I-ii). He indicates that he had collected most of the documents and personally verified and treated them with diligence and attention, which later researchers found correct. "He used all available sources (which were admittedly limited) in his reconstruction of the history of Kerala, applied all available principles of sources criticism, employed a very rigorous casual analysis and indulged in such generalizations as the specificity warranted. He was doubtless the first "scientific historian" of Kerala" (Veluthat Kesavan, P.xxxvii). In this way the gazetteer of Malabar unintentionally became the comprehensive history of Malabar.

It is observed that Logan had deep attachment with the land and nature of Malabar. His approach to ecology of the region was not of an imperial ruler in British sovereignty. "In the turbulent agrarian history of colonial Malabar, Logan's views and proposals struck a sympathetic chord among progressive political activists and scholars thus ensuring the continued significance of

his writings to this very day." (Ravindran Gopinath-P. lxvi). He analysed the geography of Malabar, the mountains, rivers. He took steps for scientific forestry in the region. "The British colonizers were basically traders and they hoped to retain the trade for all time to come." (Unnikrishnan PN, P. li). Even though the commercial consideration was supreme for the British, Logan's approach was not against the local people's interest and ecological balance of nature comparing present day situations. In closed reading one can find that Logan was totally against deforestation and as a ruler he favoured scientific forestry and preservation of tropical forests with deep-eco consciousness.

While collecting materials for reconstructing the history he used legends like *Keralamahatmyam* and *Keralolpathi*. He was a man of acute penetration in analysing these legends of early days. According to Logan, after the beginning of *Kollam* Era *Kerolpathy* was the only important text despite the commentary of *Amarakosham*. This text was translated from Sanskrit. To Logan, *Keralolpathi* was a text created to establish the supremacy of *Brahminism* which also narrates legends of origin of the land Kerala. Historically this text has no socio-political importance. But it is a store house of half forgotten memories of local customs and rites and rituals.

Logan constructed his theory of the origin of Malayalam language and literature only after observing the previous studies of scholars like FW. Ellies, Dr Caldwal, Dr. Gundert and Dr. Barnal. Dr.Gundert used the theories of philogy, palaeography and dialectology for the analysis of folk literature. Also Logan narrates the level of literacy of Malabar along with detailed survey reports. Using the theories of semantics Logan explained in detail the Ariyanization theory of Kerala with the help of Sanskrit-Dravidian vocabulary and its etymology. He collected only the

historical facts and documents from these texts of legends for reconstructing the history. He was concentrated only in presenting social history of Malabar and its people. While interpreting the history of *Tippu's* attacks on Malabar our historians disagree with his views and observations. To Logan, interpretation was only based on the documents and real experiences of the people which he collected from various sources. Logan never purposefully tried to distort or manipulate the facts with political interests of a colonial historian.

Last chapter of the text is the study of land ownership history of Malabar. It is a collected document of facts using the power of an administrator. As a historical document Logan's text is impartial to certain extend with accuracy truthfulness, keeping to the point. The last chapters of the text are an ample testimony of the economic condition and statistical reports of Malabar in 19th century. More over Logan submitted many proposals for uplifting the social conditions of agrarian society. But his succours did not endorse various proposals of Logan. For example Logan's views of the real cause of *Mappila* revolts and proposals for basic change with far insights in the land tenure systems were remained unconvinced by the colonial rulers. We can come to a conclusion quoting this: Logan's Malabar Manuel provided the raw material for studies on Malabar's land tenures and agrarian relations both for his contemporaries as well as later generations of scholars (Unnikrishnan.PN, P. li)

References

1. PN. Unnikrishnan, *Forestry in 19th Century*, in Cherian P.J, Willian Logan's Malabar Manual, 2000: Kerala Gazetteers Department, Thiruvanandapuram.

2. Kesavan Veluthat, *Text and Context*, Malabar Manual in William Logan's Malabar.

3. Ravindran Gopinath Dr, *The Historiographic significance of a scholar-admnistrator* Cherian P.J, Willian Logan's Malabar Manual.

4. Kurup KKN, *William Logan- Life and contributions*, in William Logan's Malabar Manual.

Dr. V. Rajeev
Asso: Professor
Department of Malayalam
Catholicate College
Pathanamthitta.
E-Mail: rajeevoorakathu@gmail.com

ELAMKULAMKUNJANPILLAI (1904-1973) AND KERALA HISTORIOGRAPHY

Dr. Suresh Kumar. E.B

Elamkulam P.N. Kunjan Pillai who was attached to the Department of Oriental languages was asked to teach Kerala History for BA Malayalam (Hons) course in University College, Trivandrum affiliated to Travancore University and that came as a blessing in disguise for the development and advancement of the hitherto unknown and neglected dark areas of Kerala History. Being a person not trained in historical methodology and being not familiar with the contemporary trends in the field of History, he was left with no option other than to prepare lecture notes on the basis of available epigraphic, archeological, numismatic and philological sources.The works on Kerala history available to him at that time was lamentably meager and even those available were not all authentic, dependable or even misguiding.Historical data relating to the period before the advent of the Portuguese was shrouded in mystery and made the task of SriElamkulam Kunjan Pillai, more un-enviable. The intellectual acumen, hard work, and objectivity made him one of the pioneers in Kerala History.

Besides the splendid contributions in various fields of knowledge systems, our ancestors are credited with quite a few works on history also. At the time of Prof. Elamkulam most of the available materials were either eulogies and/or imaginary talespopularizing myths and legends. The Sanskrit work, *Keralamahatmyam* and Malayalam *Keralotpathi* are the examples of such primitive historical narratives. Linguistic analysis on both these works proved beyond doubt that they were not that much

old as it was claimed, but only just two to five centuries ago.[1] *Tuhfat-Al-Mujahidin*, supposed to be of historical importance, written by Zain-ud-Din was a 16th century work was later proved to be of little historical value. Pachoo Moothat authored *Thiruvithamkurcharithram* (1863) with less historical data than legend rumination. Land of *Perumals* (1863 by Francis Day), Land of Charity (1867 by Samuel Matheer), *Keralappazhama* (1888 by Herman Gundert) and A History of Travancore (1878 by P. Shangunny Menon) are also viewed as works of pre-conceived notions. Another was in the form travelogues contributed by Greek, Jewish, Christian, Arab, Chinese and European travelers were treated as authoritative sources of Kerala history but actually they are also exaggerations, misrepresentations and misinter pretations of facts on a wider scale. With the establishment of colonial rule, several district gazetteers were released for administrative purposes. William Logan compiled 'A Collection of Treaties, Engagements and other papers of Importance: Relating to British Affairs in Malabar' in 1879. His 'Malabar', the invaluable work on the history of Kerala, published in two volumes in 1887, is considered to be an authentic manual on the geography, religion, caste systems and linguistic and cultural aspects of Malabar. The work reveals the author's mettle as an erudite scholar and painstaking efforts in unearthing the pre-colonial historical developments. However when it comes to the colonial period, he cleverly evaded, and it is understandable also, the responsibility of enquiring into the reasons for colonial hegemony against the backdrop of the then prevalent native socio-political milieu.[2] But the work is of immense value for examining

1 MGS Narayanan, in the Preface to *Kochi Rajya Charithram* (1989), pp.20-1

2 Sureshkumar E.B, The Political Processes of Kolathunadu down to 1812, Unpublished PhD thesis, Mahatma Gandhi University, (Kottayam, 2008), pp.9-10

the land revenue system, land tenures and agrarian relations in Malabar. The political history was, however, presented with an explicit colonial bias. Malabar Manual was followed by similar attempts in Travancore and Cochin under the initiative of the respective Princely rulers resulting in the Travancore State Manual (1906) by Nagam Ayya, Cochin State Manual (1911) by Chelat Achuta Menon. K.P. Padamanabha Menon, in the Logan style, attempted a critical examination of the historical sources for his Malayalam work *Kochirajyacharitram*, which was later published in two volumes, one in 1912 and the other in 1914. Historians, later, adjudged them rightly,as his "masterpiece".[3] He attempted a History of Kerala but ended up with 'Notes on the Letters of Visscher' thanks to the lack of sufficient documentary evidence. After his death, T.K Krishna Menon published it under the misleading title of 'History of Kerala' in four volumes. "This 'unclassified encyclopedia' of Kerala history became the starting point for the new researchers in our own times".[4]

Methodology and style: The period prior to the '*da gama* epoch' was a vacuum in historical narratives at the time when Prof. Elamkulam started his studies. His untiring endeavors unearthed thousands of epigraphs from different parts of South India. Elamkulam was confident in the usefulness of the stone and copper plate inscriptions in the reconstruction of the history of Kerala pertaining to the early centuries of Kollam era. His idea was to treat the South India as a single geographical unit since the available epigraphs of Chera, Chola and Pandya rulers spread over such a vast area. He was also positive in using numismatic evidences, account of the travelers and literary sources available

---

[3] MGS,*op.cit*, p 20

[4] MGS Narayanan, '*Historiography of Kerala: Some important issues*' in Issues in History, (Trivandrum, 2004), p. 193

in Tamil, Sanskrit and Malayalam languages as corroborative evidences where epigraphic evidences were scarce.[5] His proficiency in Sanskrit, Tamil and English languages coupled with his mastery in philology and astrology helped him a lot in unearthing many of the historical information scattered and veiled inepigraphic sources. His thorough knowledge in *Vattezhuthu* and *Kolezhuthu* was an added advantage for his historical journey.

Prof. Elamkulam was also aware of the reciprocal relationship between language and history. Languages are not merely the means of expression but it epitomized the cultural and social evolution of a group of people living within a particular locality. History, on the other hand, represents the total experiences of a group of people, living in a particular locality, during specific times of changes. Historical knowledge helps us to conceive the development of languages and also the precise environment that creates literary works. Moreover Prof. Elamkulam's yearning for historical writing was neither eulogy nor subjective and hence unbiased, impartial and scientific history was the result.

Contributions: Prof. Elamkulam's contribution in historiography relates to the areas of Kerala History hitherto unknown and unraveled. *Keralacharithrathile Iruladanja Edukal* (1953), *Chila Keralacharitra Prashanagal* in 3 volumes (vol. I & II in 1955, vol.III in 1956), *Janmi Sampradayam Keralthil* (1959), *Annanthe Keralam* (1959), *Keralam Anchum, Arum Nootandukalil* (1961), *Charithrathinte Patchathalathil* (1961), *Chera Sambrajyam Onpathum Pathum Nootandukalil* (1961) are his Malayalam works and Some Problems in Kerala History

[5] Elamkulam Kunjan Pillai, *Keralacharithrathile Iruladanja Edukal, p.18*

(1970) and Studies in Kerala History (1970) are the two English works.[6]

An evaluation of the contributions of Prof. Elamkulam to Kerala historiography demands an exhaustive analysis of the books mentioned above, which is outside the purview of the present paper. Hence an attempt is made here to examine some of the most controversial concepts developed by the author.

- Prof Elamkulam made a meticulous enquiry into the age of the *Sangam* works and on the basis of etymological and philological examinations of various texts in *Sangam* literature and came to the conclusion that they were produced during 5th and 6th centuries of Christian era.[7]
- Prof. Elamkulam made it categorical that *Kulashekhara* was the name of the founder of the dynasty and it became a common title adorned by all Chera Emperors.[8]
- Another notion strong with Prof. Elamkulam was that the Cheras during the first and second centuries of Kollam era established a strong empire and he was daring enough to call it as the "Chera Empire". Venad with its capital at Kollam, Odanadu, Nantuzhanadu etc. were the administrative

---

6 International Centre for Kerala Studies, University of Kerala has published *Elamkulam Kunjan Pillayude Therenjedutha Kruthikal* (Malayalam) in 2005. It is an anthology of 57 articles included in the 9 Malayalam works cited above.

7 Elamkulam Kunjan Pillai, *Annanthe Keralam (Mal), in Elamkulam Kunjan Pillayude Therenjedutha Kruthikal (*Thiruvanthapuram, 2005), pp. 47-57

8 Elamkulam Kunjan Pillai, *Chera Sambrajyam Onpathum Pathum Nootandukalil, in Elamkulam Kunjan Pillayude Therenjedutha Kruthikal (*Thiruvanthapuram, 2005), pp. 529-49

divisions of the mighty Chera Empire ruled from their capital Mahodayapuram.[9]

- The disintegration of the Chera Empire was the result of a 'hundred years' War' between the Cheras and the Cholas during 175 to 275 (K.E) and several of the political divisions of the Chera Empire became independent after 278 (K.E).
- *Marumakkathayam* (matrilineal system of inheritance) begun in Kerala only by the end of the second century of Kollam era.
- The Namboothiri Brahmins became powerful authorities in Kerala only after the second century of the Kollam era

Criticisms: Prof. Elamkulam struggled a lot to justify his arguments. Many contemporary scholars raised the banner of protest against his new theories. Perhaps the pioneer among them was Uloor S Parameswara Iyyer, the veteran Malayalam poet and the author of the celebrated work *Kerala Sahithya Charitram.*[10] K.P. Pillai while admiring him for the painstaking efforts taken for unearthing many of the unknown facets of information on Kerala history, however, pointed out the exaggeration crept into his narrative when it comes to the glories of Chera Empire.[11]

As far as his argument on the age of *Sangam* literature modern scholars on the basis of recently-discovered archaeological scrutiny put it on a more accurate period of "six

9 Elamkulam Kunjan Pillai, *op.cit,* Ibid

10 N. Sam (Ed), *Elamkulam Kunjan Pillayude therenjedutha Kruthikal* (Mal), Vol. I (Thiruvananthapuram, 2005), pp.812-24

11 Ibid. p. 824-28

centuries that is three centuries before Christ and three centuries after Christ, as the age of the *Sangam* classics".[12]

Dr. M.G.S Narayanan is skeptical on many other arguments raised by Prof. Elamkulam. He is not ready to accept the use of the term 'Empire' for addressing the Chera political system. He criticizes Prof Elamkulam for blindly copying such western notions inappropriately. The very concept of 'Kulashekhara dynasty' is questioned on the ground that in nowhere a dynasty would be known by the name of the first ruler.[13] He argues it as a classic example for the oversimplification on the basis of limited knowledge on the structure and composition of an empire and blindly borrowed model from the western European readings.[14]

On the basis of epigraphic evidence MGS refute the notion of "a hundred years' War" between the Chera and the Cholas. The Perumal rule was actually the conglomeration of several petty chieftaincies and Elamkulam attempted to link it with the mighty Chola-Pandya Empires. He might have been, unknowingly, under the influence of a 'patriotic vanity" when he was making sweeping generalizations in tune with the later English phrases like, "popular mandate", elected representatives", so on and so forth.[15] He further argues the period between 9^{th} and 10^{th} centuries as period of vibrant social and cultural transformations

---

12 K. Sadasivan, *'Problems and Prospects of Historiography with Special reference to the works of Ilamkulam P.N. Kunjan Pillai'* in Issues in History, (Trivandrum, 2004), p. 224

13 Murali, *MGS Narayananante Bahumugha Vykthithwam* (Mal.), in *Samakaleeka Malayalam* Weekly, July 17, 2009, p. 141

14 Ibid

15 Murali, *op.cit,*, pp. 141-2

brought about by the rising trend of Brahmin settlements rather than a dark age.[16]

P.K. Balakrishnan, in his work, *'Jativyvasthyum Kerala charithravum'* criticized Prof. Elamkulam for the subjective treatment meted out while dealing with 'the imperial Cheras'. He questioned the validity of many of the observations by Prof. Elamkulam like, the military strength of the Cheras, hundred years' War, the strong cavalry under the command of the Cheras, origin of caste system etc. and come to the conclusion that many of the theories developed by him were either mere imagination or exposed lies.[17]

But for the above criticisms, Prof. Elamkulam was a rational, objective, scientific, unbiased and impartial observer of the past. He was not trained in historical methodology and not familiar with the new contemporary trends in the field elsewhere in the world. Most parts of his works were not originally intended to be published but prepared for the use of the post graduate students of Malayalam. However the efforts he had undertaken, the depth into which he had gone, and the academic sincerity in projecting many of the dark periods of the past had to be appreciated and acclaimed. Prof. Elamkulam is the pioneer in presenting some of the widely accepted notions on the history of the early centuries of Christian era in Kerala. He identified the 'Kulashekharas of Mahodayapuram' during 9th, 10th and 11th centuries on the solid foundation of inscriptions and literary evidences.

---

16 MGS Narayanan, The Perumals of Kerala, (Thrissur, 2013), p. 20

17 P.K. Balakrishnan, *JativyvasthyumKeralacharithravum',* Sahitya Pravarthaka Co-operative Society, (Kottayam,1983)

Prof. Elamkulam was credited with the introduction of a new political chronology that demarcated the later Cheras from Chera of the *Sangam* period. Perhaps the most laudable contribution made by him was in developing a sociological concept like feudalism and the class struggle through his observation on *Janmi* system in Kerala context.[18]

Prof. Elamkulam P.N. KunjanPillai can rightly be called as the Nilakanda Shastri of Kerala. Though Prof. Shastri was criticized by the later historians, his contributions in the field of history of Tamilakam cannot be underestimated. Likewise Prof. Elamkulam has initiated a new programme of scientific and rational historical research, on Kerala history, with the solid foundation of chronology.

Dr.Suresh Kumar.E.B
Associate Professor
Department of History
N.S.S.Hindu College
Changanasseri

---

18 MGS Narayanan, *'Historiography of Kerala: Some important issues'* in Issues in History, *op.cit,* p. 194-5

PHONOLOGY OF IRULA SPEECH FORM
A case study of Attappady Ethnic Community

Dr.Darwin.L

Abstract

The present paper studied about the phonology of the Irula speech community belonging at Attapady region of palakkadu district at Kerala. The Irula is an ethnic community, they belonging not only in Attapady but also Nilgiri hills of Tamil Nadu and some other places of the Tamil Nadu, but the present study is about the speech form of the Attapady Irula ethnic community only. This ethnic community's speech form mostly resemblance with Dravidian speech forms. This study found that; the Attapady Irula speech community has six vowel phonemes, twenty one consonant phonemes and length is phonemic except the centralized vowel phoneme / ə /. This study deals with the contrast of the phonemes and the occurrences of vowel phonemes and consonant phonemes. The vowel phonemes are /i/, /e/, /a/, /o/, /u/ and /ə/ and the consonant phonemes are /p/, /b/, /t/, /d/, /R/, / ṭ /, / ḍ /, /c/, /j/, /k/, /g/, /m/, /n/, / ṇ /, /l/, / ḷ /, /r/, /v/, /y/, /s/ and /h/.

Introduction

The Irula ethnic community is belonging at Attapady in Palakkad District of Kerala. Attapady is the block panchayat of Palakkad district and it is the only a tribal block in Kerala state. The area of this region is 745 sq.km. It has 3 grama panchayats- Agali, Puthur and Sholayoor. Population of this region is 83 per

sq km and literacy rate 57%. Demographic features of this region are given below.

Category	Female	Male	Total
ST	14191	14520	28711
SC	2499	2291	4790
Others	16990	17181	34171
Total	33680	33992	67672

(Source : Census – 2001, Report – final Population Total – kerala, 2004)

The population of Attapady consists of tribes and non-tribes. Among the non-tribes, there are Hindus, Christians and Muslims; and it is considered that these non-tribes are immigrants. Most of them are laborers and a few are agriculturalists and traders.

The tribal population of Attapady constitutes three major communities viz. Irulas, Mudugas and Kurumbas. Numerically Irulas from the largest tribal community while Kurumbas from the smallest.

The Irulas of Attapady are of Tamil origin and formerly belonged to Coimbatore district of Tamil Nadu. The ancestors of the Irula are believed to have been forcibly thrown out from their original habitat by the invaders. The Irulas are the numerically dominant tribe of Attappady; derive their name from their own description of their colour as Irula (pitch plack). There are 53 Irula hamlets in Attappady. Irulas are of medium height, long armed and have curly hair, priminant check bones and narrow noses. Irulas do not drink water from a well or a pool where the water is stagnant, no matter how pure and potable it is.

The language of the Irulas has some resemblance to that of the Mudugas, and the marked differences between the two are in terms of terminology, style and pronunciation. Irulas are preserving and clever agriculturists; they cultivate paddy, raggi, plantain, chilies and turmeric in large quantities. Many have their own cultivation. They also collect bamboo, firewood, and other forest produces and sell or exchange these for cereals and other essential materials. Both men and women take an active part in agricultural and other economic activities.

Marriages are exogamous and are generally after poverty. Marriage by purchase or service is popular even now. PeNpaNa (bride-price) is paid to the bride's father, the amount varies from rupees five to fifty and payment is to be completed before the usual ceremony. Marriages are usually a matter of personal choice. Polygamy is a common feature, while polyandry is forbidden.

Irulas are also found in the Nilagiri region in Tamil Nadu which borders with the states of Kerala and Karnataka. They are found also in some other districts of Tamil Nadu and in the adjoining states of Kerala and Karnataka.

The term Irula, Erulavar, Iruliga and illiga are used to designate a number of social groups in the states of Tamil nadu, Kerala and Karnataka. The history of migration of Irulas of Nilgiri is still unknown. There are different opinion among the anthropologist regarding the racial origin of Irula, ie., whether the Irulas belonged to Negratoid race or Astacoid race. Only a comprehensive anthropological study can bring to light the complex racial history of this tribe.

The Irulas of the jungle slopes of Anamala hills, Attapady valley of Kerala state and Irulas of Coimbatore district are

commonly called as Vettakata Irulas. The Iruls of Nilgiri are popularly called as Malanatu Irulas. The present analysis is based on the materials collected by the author from the vettakata Irulas. Observations made on the vettakata Irulas suggest that the Malanata Irulas and vettakata Irulas speak two different dialects of the Irula language. This research on vettakata Irulas will help us in a correct characterisation of dialect differences, if any, between malanatu Irulas speech and vettakkatu Irulas speech. Devassy (1966: 17–19) reports that 'Irulas of Attapady are of Tamil origin and formerly occupants of Coimbatore district. The history of their mass migration dates to the end of 16th century or the beginning of 17th century. The reason for their migration is attributed almost fairly reasonably to the aftermath of the wide spread war in the Vijayanagar Empire and the consequent chaos and the increasing threat to their lives.

The ancestors of the Irulas are believed to have been formerly thrown out from their original habitat by the invaders. The Irulas fled from the place to Attapady. But they have retained some of the customs for ages To cite an example, a particular group of Irulas here do not kill or relish the meat of a black coloured sheep. The legend behind these custom points towards a sentimental obligation of the tribes towards this animal which is believed to have helped them when they were facing danger.

PHONOLOGY

VOWELS

They are the segmental phonemes, in the production of which the air stream passes through the oral cavity without any obstruction. The speech form under analysis attests six such vowel phonemes. They can be grouped into different types, which are

being discussed below, taking into account the role of tongue and lips involved in their production.

On the basis of the part of the tongue raised at the time of their production, vowels are classified into the following three types:

Front vowels

They are vowels at the time of their production the front part of the tongue is raised to the required height. The following vowels are produced in this manner:

/i/ and /e/

Back vowels

They are vowels at the time of their production the back part of the tongue is raised to the required height. The following three vowels are produced in this manner:

/u/, /o/ and /a/

Central vowel

They are a kind of vowels at the time of their production the middle part of the tongue is raised to the required height. Only one vowel of this kind is found in the speech form:

/ ə /

According to the principle of contrast, the phonemic status of these six vowel phonemes can be established by their contrasting occurrence in the minimal and sub minimal pairs. Their contrasting occurrence in the word initial position can be inferred from the following minimal pairs:

/i/	>	iṭu	'to put'
/e/	>	eṭu	'to take'
/a/	>	aṭukk-	'to arrange'
/o/	>	oṭukku	'dent'
/u/	>	uṭuppu	'shirt'
/ə/	>	əṭukka	'narrow'

Their contrasting occurrence in the word medial position can be inferred from the following examples:

/ e /	>	keṭe	'shop'
/ a /	>	kaṭa	'debt'
/ o /	>	koṭu	'to give'
/ u /	>	kuṭusu	'small'

Their contrasting occurrence in the word final position can be inferred from the following examples:

/ i /	>	kaṭi	'to bite'
/ e /	>	keṭe	'shop'
/ a /	>	kaṭa	'debt'
/ u /	>	kaṭu	'mustard'

Besides these following examples illustrate their occurrence in the word medial position:

/e/	>	kete	'to wash'
/ə/	>	kəde	'story'

/i/	>	viri	'spread'
/e/	>	vere	'line'

Besides, the length (:) is found to be phonemic in this speech form except the vowel /ə/. As a result, all the six vowels discussed so far are said to be lax vowels and they have their tense counterparts also.

The phonemic status of these tense vowels can be established by their contrasting occurrence with their lax counterparts in the minimal and sub minimal pairs as stated below:

Their contrasting occurrence in the word initial position can be inferred from the following examples:

/ii/	>	iiRe	'babmoo'
/ee/	>	eeRu	'to plough'
/aa/	>	aaRu	'six'
/oo/	>	ooRume	'remember'
/uu/	>	uuRukutu	'crowling'

Their contrasting occurrence in the word medial position can be inferred from the following examples:

/ii/	>	siiru	'auspicious day'
/ee/	>	seeruke	'join'
/aa/	>	saaRu	'curry'
/oo/	>	sooRu	'rice'
/uu/	>	suuRu	'ruin'

The following examples inllustrate their contrasting occurrence in word final position:

/ii/	>	pii	'excrement'
/ee/	>	pee	'madness'

/aa/	>	paappaa	'personal name'
/uu/	>	puu	'worm'

The following examples illustrate their occurrence in the word medial positions:

/aa/	>	paane	'pan'
/oo/	>	ammiyoo	'sister' (voc.)
/aa/	>	vaRukutiyaa	''are coming?'

CONSONANTS

They are segmental phonemes in the production of which obstruction of air stream takes place at various points in the oral cavity. The language under analysis attests (21) twenty one such consonant phonemes. On the basis of the different points at which the air stream is obstructed, the manner by which the obstructed air stream is released to pass through and the state of the glottis at the time of release of the obstructed air stream, these consonants are classified into different types as discussed below.

All these twenty one (21) consonant phonemes can be presented in the form of a chart as shown below:

Point of articulation	Labial		Dental		Alveolar		Retroflex		Palatal		Velar	
	Vl.	Vd.	Vl.	Vd.	Vl.	Vd.	Vl.	Vd.	Vl.	Vd.	Vl.	Vd.
Stops	p	b	t	d			ṭ	ḍ	c	j	k	g
Nasals	m					n		ṇ				
Laterals						l		ḷ				
Trill						R						
Flap						r						
Continuants										y		
Fricative	v				s							h

According to the principle of contrast, the phonemic status of these consonants can be illustrated by their contrasting occurrence in the minimal and subminimal pairs as stated below. Out of the twenty one, only nineteen consonants contrast in the word initial position. They are illustrated below:

/ p, b /

paaRu	'eagle'
baaRu	'rubber belt'

/ t, d /

toolu	'skin'
doovi	'moon'

/ṭ, ḍ/

ṭatte	'broke'
ḍaattaRu	'doctor'

/ k, g/

kallu	'stone'
galla	'breath'

/ m, n, ṇ /

make	'son'
nake	'nail'
ṇake	'gold'

/ l, ḷ /

lekke	'call'
ḷekke	'pestle'

/s, j/

sollu	'to tell'
jollu	'saliva'

/v, s/

veeru 'root'
seeru 'to reach'

/c, p/

cii 'an expression of displeasure'
pii 'faeces'

/R, r/

Raakkaṭṭe 'feather of wings'
raattiri 'night'

All the twinty one consonants occur contrastingly in the word medial position as shown below:

/ p, b /

koppe 'burial ground'
obbe 'eye brow'

/ t, d /

kete 'story'
vede 'saw'

/ṭ, ḍ /

aaṭine 'danced'
daaḍi 'beared'

/ R, r /

keRi 'meat'
keri 'charchol'

/ c, j /

anciti 'in five'
inji 'ginger'

/ k, g /

poke 'smoke'
joge 'pocket'

/ l, ḷ/

	ele	'leaf'
	eḷe	'cave'
/ v, y /		
	kaavi	'saffron colour'
	kaayi	'unrippen fruit/fruit'
/ s, h /		
	kosuṇe	'mosquito'
	kohunti	'sister in law'
/ m, ṇ, n /		
	jaama	'night'
	kelliyaaṇa	'marriage'
	aanaa	'became'(she)

CLUSTERS

Clusters are those set of more than one distinct meaningful units of sound which fall into either onset or nucleus or coda of syllable structure. The clusters found in the language can be analysed into vowel clusters and consonant clusters.

Vowel clusters

In Irula speech form the vowel clusters found are made up of two distinct vowels. They occur in the word final position only. Two such types of vowel clusters are identified. They are / -ei / and / -ai /. The following examples will illustrate:

-ei	>	kei	'hand'
-ai	>	paaRai	'rock'

Consonant clusters

In this speech form the consonant clusters found are made up of two distinct consonants. They occur only in the word medial position. Eight such type of clusters are identified in the language. They are -nt-, -mp-, -nc-, -nt-, -tR-, -st-, -nj-, -ḷt and -nd-. The following examples will illustrate them:

-nt-	>	mantiri	'minister'
-mp-	>	elumpu	'bone'
-nc-	>	nencu	'chest'
-ṇṭ-	>	toṇṭe	'throght'
-tR-	>	nasetRa	'stars'
-sṭ-	>	kesṭa	'difficult'
-nj-	>	inji	'ginger'
-ṇd	>	poṇdi	'buttecks'
-ḷt	>	avaḷtu	'to her'

MORPHOPHONEMIC

This chapter dealts with the phonemic alternations of morphemes when they are juxtaposed. The morphemes involved in the process may be free or bound ones.

On the basis of the sounds involved in the process of morphophonemics, the language is analysed into involving elision (loopa), addition (aagama), germination (dvitva) and displacement (aadeesa).

Elision (loopa)

It is a process of morphophonemics where the vowel sound of the first morpheme is deleted. Consider the following as examples:

Naayi	+	ille	>	naayille	'no dog'
sinna	+	agge	>	sinnagge	'mother's younger sister'

In the above examples '-i' and '-a' of 'naayi' and'sinna' got elide.

Addition (aagama)

It is a process of morphophonemics where the both vowels and consonants are additionally occurring. Consider the following as examples:

nii	+	alle	>	niiyalle	'not you'
puu	+	ille	>	puuville	'not flower'

In the above examples '-y-', '-v-' of 'niiyille' , 'puuville' got added.

Gemination (dvitva)

It is aprocess of morphophenemics, where the consonants of either the first or the second morphemes get geminated. Consider the following as examples:

soṭṭe	+	tele	>	soṭṭettele	'bald head'
toḷ	+	aayira	>	toḷḷaayira	'nine hundred'

In the above examples '-t-' of 'soṭṭettele' and '-l-' of toḷḷaayira got geminated.

Displacement (aadeesa)

It is a process of morphophonemics where either the final consonant of the first morpheme or the initial consonants of second morpheme are displaced. Consider the following as the examples:

toḷ	+	ṇuuRu	>	toṇṇuuRu 'ninety'
perum	+	paampu	>	perumbaampu 'python'

In the above example '-ḷ' of toḷ 'nine' and 'p-' of paampu 'snake' are displaced with '-ṇ-' and '-b-' are respectively.

Reference

Somasekaran Nair, P. 1970 "A Phonemic Outline of the Paniya Language", Prathibhanam, Thiruvananthapuram.

Sharma, B.D. 2005 Linguistics and Phonetics, Anmol Publilcations Pvt. Ltd. New Delhi.

Rajendran, N. 1978 Description of the Language of Muduga, Ph.D Thesis, Department of Linguistics, University of Keral.

Jones, Daniel. 1964 An Outline of English Phonetics, W. Heffer and Sons Ltd. Cambridge, England.

Gopinathan Nair, B 1976 "Tribal Dialect survey – Purpose and scope", studies in Dialectology, Vol. I, No. 2, Department of Linguistics, University of Kerala.

Census 1981 Census of India, 1981.

Bhattacharya, S 1976 The Tribal Language of South Kerala, Dravidian Linguistics Association, Thiruvannanthapuram.

Asher, R.E. & Kumari 1997 Malayalam, Routledge 11 New Fetter Lane, London EC4P4EE.

Dr. Darwin.L.
Assistant Professor
Dept.of Linguistics
University of Kerala

VAIŚEṢIKA SŪTRA- A STUDY

Dr.S.Sivakumar

Philosophical enquiry, in India, began in the days of the earliest Upaniṣads. The Upaniṣads mark the epistemic shift from the Vedas and the Brāhmaṇas in their focus on the notion of liberation of the soul. The shift from the ritualistic to the more Metaphysical form of enquiry found its takers in the various schools of philosophy that flourished around this period.

Kaṇāda's Vaiśeṣika sūtra, our present concern, can be classified as a theistic text which does not believe in the existence of God and deals with physics and metaphysics. Tradition has it that major systems always look up to the basic text for the cardinal principles. The Vaiśeṣika sūtra happens to be one such text that forms the basis of the syncretic Nyāya Vaiśeṣika system.

The status of a full- scale philosophical system, the concerns of the system ought to span a whole range; metaphysics, epistemology, ethics and theory of value, logic and philosophical method. Though the Vaiśeṣika sūtra provides the realist ontology, only when it is seen syncretically with the theistic, God- believing, Nyāya School (which provides the realist epistemology) can it be deemed a philosophical system. A philosophical system is also expected to develop its own met language and reference mechanism whereby a tradition of commentary and expansion of its frontiers of knowledge are enabled.

The syncretic Nyāya Vaiśeṣika system deals with each of these areas extensively. In the Vaiśeṣika sūtra, kaṇāda develops a theory of atomicity, argues for a theory of sound and adapts an empiricist view of causality very much in the spirit of modern scientific enquiry.

A brief glimpse of the basic concepts of the Vaiśeṣika sūtra would enable the reader to gauge for herself the parameters within which this philosophical system functions.The Vaiśeṣika sūtra compartmentalizes knowledge into seven categories. Dravya, Guna, Karma, Sāmānya, Viśeṣa, Samavāya and the late addition Abhāva.

A substance is the substratum of attributes and actions but is different from both. There are nine-substances of these the first five, namely air, water, fire, earth and ether are called the physical elements and all except ether, are composed of four kinds of atoms; air, water, fire and earth. These atoms are indivisible and indestructible particles of matter and have the specific attributes of odour, taste, colour, touch and sound. The atoms are the indivisible part of a substance and are eternal and uncreated.

According to Kaṇāda, atoms are too small to be perceived but must be inferred from their effects. He goes on to say that they may be without attributes, albeit temporarily. Later writers have likened atoms to extension less mathematical points. Kaṇāda seems to have thought that the eternal nature of atoms depended upon their imperceptibility. Since perceptible entities are destructible. Ether, Direction and Time are imperceptible

substances, which are eternal and all pervasive. The mind is an eternal substance but is as small as an atom the internal sense directly or indirectly concerned with all physical functions of the body like cognition, feeling, etc. The self is an eternal and all pervading substance, which is the substratum of the phenomenon of consciousness.

The individual self is perceived internally by the mind of the individual. The world is created of atoms, the composition and decomposition of which explain the origin and destruction of the composed objects of the world. Atoms cannot move by themselves, the source of their motion being unseen forces, which operate according to the law of action.

Attribute is that which exists in a substance and has no attribute or action in itself. It can exist only in a substance. There is no action in attributes. Actions, like attribute, belong to substance and are of five kinds (valid sources of knowledge).

A Universal is the eternal essence common to all the individual of a class. Particularity is the ground of ultimate differences of things ordinarily; we distinguish one thing from another by the peculiarities of its parts. Particularity stands for the individuality of the eternal entities of the world.

Inherence is a permanent or eternal relation by which a whole is in its parts, an attribute or an action is in a substance, the universal in the particulars and so on. The permanent relation between the universal and its individuals and between attributes and actions and their substances is known as inherence. Finally

non-existence stands for all negative facts and is of four kinds. (Ontological categories).

The Vaiśeṣika sūtra stands up to the scrutiny of "a complete philosophical system" on its own are debatable. Many scholars agree with Sarvepalli Radhakrishnan that, "The defect of the Vaiśeṣika is that it does not piece together its results into a single coherently articulated structure. It is not a philosophy in the sense implied by the famous saying of the Republic that he who sees things together is the true dialectician or the philosopher. A catalogue of items is not a systematic philosophy. The many sided context of human life is ignored by the Vaiśeṣika, and its physical philosophy and moral and religious values are not worked into a unified interpretation". (Substance).

However, other scholars hold that the syncretic Nyāya-Vaiśeṣika is a "full-scale system" of Indian philosophy. Its contribution to all areas of philosophy is extensive and is of fundamental importance. S.Radhakrishnan says, the Vaiśeṣika sūtra set forth only the general and basic principles, epistemological and Ontological, about things consistent with the view point of the systems concerned.

As regards the metaphysics of the system, Potter is of the opinion that the "Nyāya - Vaiśeṣika offers one of the most vigorous efforts at the construction of a substantiality, realist ontology that the world has ever seen."

The vaiśesika ontology admits repeatable, properties and is realistic in nature, that is, it conceptualizes the world as created from timeless entities, spatial points and temporal

events. The epistemological debates on the idealist critique of the substance between the Nyāya-Vaiśeṣika schools and the Buddhists are perhaps one of the most important confrontations in the history of Indian philosophy. Nyāya - Vaiśeṣika system does not engage the disputations on ethical theory 'Per se' as it was not the primary focus of the system, yet the system does present arguments regarding issues such as belief in transmigration, karma and possibilities of liberation.

Though Vaiśeṣika argues in accordance with the tenets of the system of logic, the torch bearer of the theory of philosophical debate in the Indian tradition is the Nyāya system. In fact, the system grew as one that specifically studied the theory of argumentation. It needs to be understood here that there was a peculiar system of division of labour that the ancient Indian seers formulated.

Accordingly, the domains of inquiry of the one school did not always overlap with the concerns of the others. So while the Mīmāṁsaka dealt with ethical systems, logic and argumentation was the forte of the Naiyāyikas.

The question of philosophical method has been of interest to philosophers (Western and Eastern) for ages. The "linguistic turn" has been hailed as a unique phenomenon in the history of philosophy. The concern with the theories of meaning, syntax, semantics and pragmatics has been preoccupation with the Indian thinkers since long. May be that is the reasons why the Vaiyākaraṇas are considered a philosophical school in themselves. The Nyāya system too looks critically at the

empirical theories of validity and truth. The syncretic system opposes the uncritical use of intuition and appeals to revelation.

The Nyāya Vaiśeṣika theory of the world, through its atomic theory attempts of explains only the composite objects of the world that are non-eternal. It certainly is one of the earliest theories in philosophy to look at the concept of atomicity, yet the Vaiśeṣika sūtra certainly would not stand the scrutiny of the modern empirical understanding of atomic theory or atomic structure. Speaking pointedly about the atomic theory of the syncretic Nyāya Vaiśeṣika system.

Radhakrishnan says, in its attempt to explain the origin and destruction of the world, it reduces all composite objects to the four kinds of atoms of earth, water, fire and air. So it is called the atomic theory of the world. But it is not a mechanistic or materialistic theory like atomism of Western Science and philosophy. It does not ignore the moral and spiritual principles governing the processes of composition and decomposition of atoms (Inherence).

Date of the Vaiśeṣika sūtra

The date of such an ancient text cannot be fixed with any certainty, though scholars are perfectly certain that the Vaiśeṣika sūtra was written before Caraka's Sūtrasthāna (AD -80). Scholars contend that the Vaiśeṣika sūtra was written before the Nyāya - sūtra, which was known to Kauṭilya in some form of commentary in 300 BC. Certain scholars like vidyābhūṣana think that Gautama flourished at ground 550 BC, which would then place Kaṇāda at around 600 BC. Some Chinese scholars like Chi

Tsan date the Vaiśeṣika sūtra at about 800 years before Buddha. In any case, scholars think that there is ample evidence to prove that the vaiśesika sūtra is pre-buddhist and can be dated approximately between 600 BC to 200 BC.

Text and the Author

Vaiśeṣika, the name of the system, has been interpreted in two ways. One explanation is derived from the fifth category, "Viśeṣa", used in the sense of 'Particularity'. Another view is that the name of the system is derived from the category Viśeṣa, on which the conception of the atomic theory is based. In the latter case Viśeṣa is interpreted as "special". Whatever be the point of view, Viśeṣa as a category is diametrically opposed to the category of sāmānya (universal). Viśeṣa is that underived peculiarity that explains the differences of partless eternal substances like space, time, souls, minds and atoms of similar kind. Udayana, in "Kiraṇāvali", is of the opinion that Viśeṣa is as imperceptible as the atom.

The founder of this school, probably a fictitious person, is popularly known as Kaṇāda, the eater of kaṇas. The word kaṇa, according to śrīdhara, means grain. Kaṇāda supposedly lived on grains picked up from the roadside. Or more appropriately, the word kaṇa may mean atom, Kaṇāda would then be an atom eater, and that as the nickname of the founder of the system, would suggest his association with the atomic theory.

According to the tradition preserved in the Buddhist writings, the name of the founder of the Vaiśeṣika system was Ulūka, and the system has also been known as Aulukya. It has

Vaiśeṣika and Nyāya philosophies - An Allied system

"Saṁvid eva hi bhagatvati vastūpagamena naḥ śaraṇaṁ"

Experience is the sole criterion of our acceptance of the reality of external object.

This is the basic guiding principle of the Nyāya Vaiśeṣika materialism. We are presented a world that consists of individual objects called substances. These substances appear as the substrata of certain properties in relation of the container and the contained: they cannot be identical but must differ in essence.

Essential difference between the substratum and its properties is the cornerstone of the structure of materialism. For instance, clay is the substratum while the pot is the manifestation of its properties. Substances are always the substrata but the properties residing in them are of various kinds. Some are stationary attributes like colour, and some are transient in nature, like any action. Some objects in our common experience are so similar that they are designated by a common noun and have something in common to all individuals of that class, regarded as generality.

The particular is a special property that differentiates one atom from another in spite of their being of the same class. Of these five categories, the last four, namely guṇa, karma, sādhāraṇa and viśeṣa (apart from substance), being properties, are found residing in the substrata of the substances. The relation between the substratum and the substance is one of connection therefore a sixth category, inherence, was assumed. To these six

categories later Nyāya Vaiśeṣika theorists added a seventh, non-existence (Abhāva).

The Vaiśeṣika School changes much of its character once in contact with the followers of the Nyāya - school. The need to present a syncretic front arose perhaps due to the persistent attacks of the followers of the Mīmāṁsā and the Sāṁkhya schools. While Vaiśeṣika gained immeasurably from the logic, ethics and the theory of meaning of the Naiyāyikas, the Nyāya school used the categories of the realist ontology of Vaiśeṣika to build up their system.

A system, according to Karl H. Potter, is a set of concepts which are interrelated so as to explain what needs to be explained fully, accurately and with no waste motion. The methodological choices which a philosopher must make, would, according to Potter, include the logic to be availed of and the elements to be dealt with. So far as logic is concerned the later Naiyāyikas perfected a system in which every technical term had a referent. They did not see ontology as determined by a list of things named by nouns only, but also construed verbs as naming entities. They were not suspicious of repeatable entities such as universals either.

The Vaiśeṣika ontology, which provided the elements of this syncretic system, was guided by a simple dictum; basic elements must have no constituents. This dictum led the Vaiśeṣika to view the ultimate component out of which material things are produced as atomic. They viewed time, space, self

and internal organs as elements too. They also admitted relations and the objects of relations into the basic of the system.

The syncretic Nyāya - Vaiśeṣika system moved from strength to strength down the ages, more so after a regular string of debates began with the Buddhist tradition. These encounters resulted in a much- detailed evaluation of the system in the works of scholars like Vātsyāyana (450- 500 AD). Uddyotakara (550-610 AD) Jayanta bhaṭṭa (840 – 900 AD) and Udayana (1050 – 1100 AD) but the point of reference has always remained the works of the pioneers. Kaṇāda's Vaiśeṣika sūtra and Gautama's Nyāya sūtra.

The two schools, Nyāya and Vaiśeṣika, were separate in their origin as well as in their early course of development. While the Nyāya school was chiefly concerned with the method of debate and syllogism, the Vaiśeṣika school formulated its ontological structure on the basis of six categories which have been accepted as the basis of materialism by the syncretic Nyāya Vaiśeṣika school. A close relation between the two schools seems to have existed from the earliest times, hence they have been always considered as allied systems.

Differences

In spite of being allied systems there are certain basic difference that needs to be highlighted. Whereas the Vaiśeṣika sūtra is a much more homogeneous work, in the Nyāya sūtra two or three different streams of purposes have met for instance, the treatment of debate as a practical art, the various types of

futility and the points of an opponent's refutation, the polemic against various doctrines, etc.

While the Nyāya sūtra advocates methods of Yoga, the Vaiśeṣika does not do so through it defines Yoga. While the former gives an extremely perceptive definition of perceptual knowledge, the latter considers it to be produced by the close proximity of the self, the senses and the objects of sensory perception.

Inference is classified into three- inference of an unperceived effect from a perceived cause, inference of an unperceived cause from a perceived effect and inference based on non-causal uniformity (inference, as a category, remains undefined in the Nyāya sūtra). The Vaiśeṣika on the other hand does not classify but gives only particular types or instances. While the Vaiśeṣika sūtra does not consider sound as proof separately but admits the validity of the Vedas (which is itself a manifestation of sounds), the Nyāya sūtra considers the proof of sound as not only applicable to the Vedas but also the verbal testimony of any trustworthy person the seers, the royalty, outsiders, etc. The Naiyāyikas propound other proofs too but the Vaiśeṣika do not seem to know of them, Nyāya Sutra claims that non-existence can be directly perceived. Vaiśeṣika sūtra on the other hand holds that perception of non-existence is through the perception of the locus to which it refers.

The Nyāya philosophy says nothing about the six categories, while the Vaiśeṣika philosophy is based on them. Nyāya proves the materiality of senses and attempts to prove the

existence of God, while Vaiśeṣika merely touches upon the materiality of senses briefly and does not even mention God. The concept of atoms is dealt with explicitly in the Vaiśeṣika sūtra, while Nyāya briefly touches upon the topic. Salvation is referred to as liberation in the Nyāya sūtra and is the cessation of pain, while Vaiśeṣika sūtra refers to it as the unsurpassed state- the permanent cessation of connection with the body.

Vaiśeṣika and Pūrva Mīmāṁsa Relations

The Vaiśeṣika sūtra begins with the statement that its objective is to elaborate on dharma. This is also the express purpose of Jaimini in the Mīmāṁsa sūtra. A comparative study of the first three aphorisms would be as follows...

athāto dharmajiñāsā

Now, then we will enquire into dharma (Jaimini)

athāto dharma vyākhyāsyāmaḥ

Now, then, we will explain dharma (Kaṇāda)

codanālatho artho dharmaḥ

That which is prescribed by the Vedas is dharma (Jaimini)

yato bhyudaya niḥśreyasa siddhiḥ sa dharmaḥ

That from which an elevation and an unsurpassed state is attained is dharma (Kaṇāda)

tasy nimittaparīṣṭiḥ

Examination is the proof of that (dharma) (Jaimini)

tadvacanād āmnāyasya prāmāṇyam

Authoritiveness belongs to the vedas because

it is a declaration of that (dharma) (kaṇāda)

Many scholars refer to these striking similarities in the openings of the two texts as the basis for their argument that Vaiśeṣika may have been an old school of Mīmāṁsa.

They say there is not the slightest trace of the structure of realist metaphysics as distinguished from epistemology in Mīmāṁsa. So, to challenge idealism, by the side of may sciences that were subsidiary to the science of sacrifice, there was formulated within the fold of pūrva mīmāṁsa school, a system of realistic categories.

For, the pūrva mīmāṁsa say that otherwise the disjunction between the first three aphorisms and description of categories in the fourth aphorisms is unexplainable.

They say for one who intends to expound "dharma", the description of the six categories is like an attempt of one, who intending to go to the Himalaya directs his step to the sea.

Some of the main points in which Mīmāṁsa differs from the syncretic Nyāya - Vaiśeṣika a system are:-

Self validity of the Vedas.
Eternality of the Vedas
Disbelief in any creator or God.
Eternality of sound.
Direct perception of the self in the notion of the ego.

Of these the first and second points do not form any subject of discussion in the Vaiśeṣika sūtra . As no God is-mentioned and as the unseen is based on the authority of the Vedas, Vaiśeṣika sūtra has no conflict with the Mīmāṁsa sūtra. Vaiśesika has no conflict with the Mīmāṁsa in the third point too. As far as the direct perception of the self in the notion of the ego is concerned, the tradition of the Nyāya - Vaiśeṣika view is that the self is supposed to exist because it must be inferred as the seat of the attributes of pleasure and pain, etc.

But the arguments given are that the existence of the self is first inferred by reason of its activity, and the existence of pleasure, pain, etc.

"Prāṇāpānanimeṣonmeṣajīvana mano gatīndriya liṅgāni (Vaiśeṣika sūtra, III-II-4. p, 65).

Ascent and descent (of vital airs) opening and closing (of eyes) motions of life and man, effects of the organs of sense, sukha and duhkha, desire, aversion and effort are the mark of Atmā.

In this is challenged (3-2-6,7) saying that no certainty can be arrived at since we cannot distinguish between the perception of this activity by the self or by the body. In 3-2-8 it is suggested that the existence of the soul should be accepted on the authority of the scriptures. And finally in 3-2-10, 18, the Vaiśeṣika sūtra concludes that our feeling as "I" is proof of direct perception of the self and need not depend on the scriptures. But these arguments are, one thinks, a bit far-

fetched- Kaṇāda's aphorisms are as such a cogent whole as he tries to explain "dharma" through our perception of daily and mundane realities. As regards the question of the question of the eternality of sound, some scholars believe that Kaṇāda in 2-2-25-32 gives arguments in favour of non-eternality of sound but from 2-2-33-37 he closes in favour of eternity of sound. This is a clear misreading of the text based on faulty division of the sūtras. If the aphorisms are read as they are presented in Madhavācarya's sarvadarśansaṅgraha, the arguments become quite clear. The two aphorisms responsible for this rampant mis interpretation is 2-2-36 and 37. Instead of being read as. Saṅkhyābhāvaḥ sāmānyataḥ"

(As sounds) commonly exist (as) enumerable.

Thus the non-eternal nature of sound is re-established. Moreover this is exactly the style, which Kaṇāda follows (for example, also see – 3-2-12-24, 3-2-15-17 and 7-2-4-6). In this light the sudden deviation above would clearly seem illogical. So one can say that these arguments are rather stretched in order to accommodate the proposition that the Vaiśeṣika is an old school of the Mīmāṁsa.

Conclusion

Kaṇāda in Vaiśeṣika sūtra keeps very close to material aspects and definitions. The text is written, keeping in mind the definition it coins for knowledge, as an effect like any other effect and its origin or production occurring in the same way as any other effect, namely, by a joint collocation of intellectual and physical causes. This text is the earliest exposition on physics in

Indian philosophy. It has been said that just as Pāṇinī's grammar is indispensable for a proper knowledge of linguistic science, similarly Kaṇādas Vaiśeṣika sūtra is - indispensable for knowing the true nature of categories.

References

1. Debasish Chakrabarty Vaiśeṣika sūtra of Kaṇāda, D.K. Print World, New Delhi, 2003.
2. Karl H., Potter, Introduction, Encyclopedia of Indian Philosophies, Indian Metaphysics and Epistemology : The Tradition of Nyāya Vaiśesika up to Gangeśa, Delhi, 1997.
3. Vidyabhusana, S.C, A History of Indian Logic, Calcutta University, Calcutta, 1921.
4. Surendranath Dasgupta, A History of Indian Philosophy, Vol- I, II, Motialal Banarasidass, Delhi, 1988.
5. Radhakrishnan, Indian Philosophy, Vol- II, Oxford University Press, Delhi, 1989.
6. Govardhan Bhatt, The Basic Ways of Knowing, Motilal Banarasidess, Delhi, 1989.

Dr.S.Sivakumar
Assistant Professor in Sanskrit Nyāya
Sree Sankaracharya
University of Sanskrit
Regional Centre
Thiruvananthapuram

STRESS – CAUSES AND REMEDIES

Praveen Lal M.S

Mind is the most powerful thing in the World and it is that faculty by virtue of which we are able to be conscious and aware of ourselves. One who has controlled his mind can control anything in the world. The essence of all yogas and spiritual education is the control of mind. Once you control your mind, happiness and peace come as a natural consequence. Unless we control or overcome our mind, we are bound to be unhappy and stressed. We can't avoid it. Infact, it is the difference in the ability to control the mind that makes one different from another.

An uncontrolled and unbalanced mind also gets constantly torn apart by various emotions, viz likes, dislikes, love, hatred, jealousy revenge, anger, grief, pride, fear etc. These are generated because of the inability of the mind to face life or world as it really is. Once you conquer your mind, you became a totally transformed person always peaceful and cheerful. You can stand like a rock amidst severest opposition and obstacles.

What is Stress : Technically whenever we perceive any physical of psychological threat or challenge, we are under the grip of stress, whenever the mind feels uneasy, restless, disturbed, agitated, tense, heavy or strained we are said to be under stress.

Our mental activity is associated with a physiological response from the body generated through the action of our autonomous nervous system. To understand stress completely it is very essential to know about it.

Causes of Stress : Stress can be broadly placed in the following categories:

1. **Psychological or Mental Stress:** Psychological causes of stress revolve around the fact as to how we mentally react to various events and problems around us and how we look at the world and life in general. If we react to various things around us with negative emotions like anger, fear, hatred, jealousy, revenge, worries, irritation, frustration and anxiety they are bound to create stress. Psychological causes of stress can be very easily eliminated by readjusting the attitudes and reactions to various things of life.

2. **Environmental Stress** :_Example of environmental stress are excessive cold, heat, noise, humidity and pollution. All these things make stressed and activate the stress mechanism. Different people seem to be affected in different degrees under the same environmental conditions, some get totally exhausted while others may still be able to manage.

3. **Physical Stress** : Physical stress are related to our body and way of living as mentioned below.

   a. **Faulty Diet:** Certain types of food increase our stress levels like excess intake of white sugar, salt, coffee, tea, alcohol,, drugs, cola drinks, sweets, chillies, spices, pickles, meat and smoking etc. They activate the stress mechanism by stimulating SNS (Sympathetic Nervous System)

   b. **Faulty Breathing:** our breathing habits tend to influence directly the autonomic nervous system and thereby influence our stress response. If our habitual breathing is shallow, rapid, jerky, noisy and is not rhythmical, slow and diaphragmatic, we are unconsciously activating our stress response because

such a breathing is characteristic of a stressed state of mind.

c. **Faulty Postures:** Our Postural habits play a vital role in contributing or activating our stress levels. The way we stand, sit, walk have a great influence on our stress level. If we sit with a strait spine we feel confident and energetic and if we sit with a curved spine and rounded shoulders we feel lazy, lethargic and bored.

d. **Diseases:** If we have a disease or chronic health problem, it also contributes to stress because a disease means some inbalance in the system which is likely to create uneasiness in the mind also. Infact, body and mind are so intimately connected that specific blockages in the body system create specific patterns in mind like one diseases perpetuate anxiety, some may create fearing mind, some may cause anger and irritation and some may cause depression and nervousness. Some people create a gloomy state and sadness in mind. By controlling our negative reaction we can stop further aggravation of stress.

e. **Excessive Speaking:** Excessive talking also results in over stimulation of sympathetic system. There is a lot of expenditure of nervous and muscular energy when we speak. One hour of continuous speaking may tire you more than even five hours of physical labour. Because the number of muscles involved in speaking is much more than the muscle used in physical labour. So excessive talking may also lead to stress. That is why so much emphasis is laid on silence for mental peace and dissolution of stress.

f. **Over exertion:** Over exertion also leads to stress because of continuous over arousal of sympathetic nervous system which leads to an imbalance between the two components of autonomous nervous system.

Effect of stress on Body : Whenever we experience stress, a stress mechanism is activated which is also called fight or fight response or alarm response. It is as if a red alert is declared in the body to meet the impending challenge or emergency. In this condition the sympathetic component of autonomous nervous system is aroused through an impulse from the hypothalamus leading to the following body responses.

1. Pituitary gland releases a hormone (ACTH) which triggers the adrenal gland.
2. Adrenal glands produce the hormone cortisol which acts on the liver.
3. Cortisol converts glycogen stored in the liver in to blood sugar to provide instant energy.
4. Breathing becomes faster to provide more oxygen to the body.
5. Stress chemical such as adrenalin and noradrenalin are released directly in to the blood stream to produce energy in the body.
6. Heart beat is increased to increase blood circulation.
7. Bloods vessels are dilated and blood pressure is increased.
8. Sweating increases, skin resistance decreased.
9. Muscle tightness and tension are increased to enable them to be ready for action.

10. The process of digestion is shut down as blood is diverted away from stomach towards Skelton muscles.

11. Dilation of pupils occurs to allow more light in to the eye.

12. Mouth dries up because of the salivary glands dry.

13. The rectum and bladder muscles relax.

14. Shaking of the limbs, cracking in voice.

15. Blood is diverted away from the skin, peripheral blood vessels are constricted giving a feeling of coldness in hands etc.

16. Immune system becomes weak.

All the above changes in the body chemistry occur basically to provide extra energy to the body to meet the impending challenge.

Effect of stress on Performance and Behaviour : Sympathetic arousal is a necessity to meet demands ands challenges made on us. It is only over arousal or under arousal which interferes with performance. Individuals who remain constantly over activated their performance suffers. Similarly due to excessive parasympathetic response some people remain under activate and they also can't give appropriate performance. This over activation or under activation is termed as stress.

The effect of over activation on our general behaviour is that we easily become upset, irritate and impatient. Our concentration and memory weaken. Our anxiety increases other behavioural patterns include.

1. Leaving important tasks undone until the very last minute and being unable to complete them.

2. Allowing insufficient time to get to work and to important appointments.
3. Trying to do two or more things at the same time and always remaining under time pressure.
4. Working and reading while eating.
5. Talking too fast, too loud or too aggressively swearing, interrupting others, or talking over, them, not listening to what people have to say and arguing for the sake of it.
6. Not able to sit quietly at one place for a long time, moving here and there in a tense jerky way.
7. Loosing sense of humour.
8. Reacting nervously for irritably, loosing control over their reactions and unable to cope calmly, over reactive behaviour.
9. Accident prone driving on road.
10. Sleeplessness and restless sleep, sleep walking.

Physical signals of stress: There were outward signs by which we can guess of judge that a person is in stress for example.

1. Biting nails.
2. Clenching fists.
3. Clenching jaw.
4. Finger tapping on chair or table.
5. Griding teeth while sleeping.
6. Hunching shoulders.
7. Wrinkles on forehead and tense forehead muscles.

8. Tapping feet on the floor.
9. Shaking while sitting on chair.
10. Shallow breathing or upper chest breathing.
11. Tightness in muscles of various part of body like lower back, neck, shoulders, thighs and feet muscles, arm muscles facial and forehead muscles.
12. Tightness of stomach and reduced movement of diaphragm.
13. Loss of appetite.

One may exhibit some or many of these symptoms depending upon his stress habits to which he is hooked to.

Dissolution of stress

The way to dissolve stress which has accumulated through the constant arousal of sympathetic nervous system is to counter this effect by consciously increasing the parasympathetic response. The techniques which help in archieving this are called conscious relaxation techniques. The stress emotions i.e, aggression, impatiens, anger, anxiety, fear, etc. Kindle to body's stress response.

Techniques of Stress Relaxation

1. **Meditation :** In meditation we quite our mind by various techniques which give a chance for parasympathetic system to dominate and thereby slow down all the bodily functions which were previously aroused.
2. **Stretching Exercises:** By stretching various muscles, the tension and tightness are released and then muscles get relaxed which were previously tight due to stress response.

3. **Aerobic Exercise:** This rapid movements of body also help in releasing the bound up energy in tight muscles by utilizing this energy for movements and provide relaxation to body and mind. This exercise stimulate release of endorphins in the body which gives a pleasant feeling to mind.

4. **Massage :** In massage therapy, by gradual pressing and releasing the muscles, the muscles get loosened and their tightness and tension vanishes which lead to physical relaxation. By gliding the hands on the body in the form of long and short strokes, the tired and frayed nerves are also pacified.

5. **Accupressure :** In accupressure therapy, by pressing various points in the body located in hands, feet, face, spine, the energies in the body are balanced. By balancing the basic energy, all imbalances in bodily functions including tightness of muscles are removed leading to relaxation.

6. **Nature cure methods:** Water acts as a great relaxant for a tired and tensed body and mind. There are various techniques in hydrotherapy for giving variable benefits but the relaxation obtained by a simple hot or cold water bath itself. Hot water relaxed the muscles while cold water invigorates and soothes the tired nerves. The lightness of the body felt during floating also lightens the mind. Similarly other nature cure methods like fresh air bath, sunbath, mud bath also have potential for giving relaxation to us.

7. **Yoga Nidra :** In yog nidra, we rotate the consciousness or mind through various body parts. Wherever consciousness is directed, more prana flows to that part of the body and imbalances are removed from there. Hence by simply

directing our attention or mind inwardly in various body parts. We can also relax our body.

8. **Abdominal Breathing :** Breathing has a very deep and subtle relationship with the state of our body and mind. If our body and mind are relaxed., breathing will be slow, deep, rhythmical and diaphragmatic. By consciously restoring our breathing to a pattern of relaxed state and also by various special breathing exercise.

9. **Laughter:** A good laughter decongests the brain and thoroughly relaxed facial muscles. It also relaxed partially the other muscles of the body because in a good laughter the whole body vibrates.

10. **Dancing:** Dancing helps in relaxing the body in the same way as aerobic exercise do. Shaking of various limbs of the body quickly and with jerks also removes tension in them and loosens them.

11. **Rocking:** Get in to a rocking chair and rock to and fro. It reduces tension. This activity actually produces a sensation of lightness creating a feeling of mental euphoria which relaxed the body and mind.

12. **Music:** Music has great power in soothing a tired and tense mind. A distracted mind easily becomes centered on the pleasant music and song. Music therapy has emerged as a separate branch of therapy in which different type of music are tried for curing various physical and psychological disorders. Classical music, old melodious songs, devotional music and bhajans have been found to be generally soothing for a restless and disturbed mind.

13. **Nature:** Whenever you get tense, go close to nature like gardens, forests, mountains, rivers, lakes etc. See the open

sky, clouds and inhale fresh air. Listen to chirping of birds, sound of moving breeze and take healing rays of sun on your body. Play with children in open fields.

Outer circumstances and events don't create stress. But it is our response to them which creates stress. No man's life is free from struggles and problems, not even of the happiest; but every one may build up his own happiness by making himself independent of outward conditions.

Bibliography

1. Bond M. Stress and Self Awareness: A Guide for Nurses, Beine mann, 1988.
2. Brookes, D. Breathe Stress Away, Hollanden Publishing 1997.
3. Edward. M. Stress Management for Cancer Patients: A Self Help Manual, Acom Publishing 2000.
4. Everly, G.S. A Clinical Guide to the Treatment of the Human Stress Response, Plenum Press, 1989.
5. Jones, H. I'm too busy to be stressed, Hodder and Stoughton, 1997.
6. Hubbard J.R, Workman E.A. Handbook of stress Medicine, CRC Press, 1998.
7. Lehrer P.M., Woolfolk R.L. Principles and Practices of Stress Management. The Grildford Press, 1993.
8. Lennard Brown, S. Stress and Depression, Hodder, 2001.
9. Palmer S., Dryden W. Counseling for Stress Problems. Sage, 1995.

10. Strasser, S. Phenomenology and the Human Science. Pittsburgh, P.A: Duquesne University Press, 1963.

11. Simmons M., Daw,W. Stress, Anxiety, Depression: A Practical work Book. Winslow Press, 1994.

12. Dr. Praveen lal, M.S (2011), Effect of specific training programme on Psychological, Physiological and Biochemical featuresaffecting performance among Badminton players. Unpublished thesis, Kerala University, 2010.

Praveen Lal M.S
Badminton(s) Coach
K.S.S.C, Trivandrum

INDOLOGICAL EXPRESSION OF INDIA

Sunil kumar .P.M

Introduction

Historical writings on ancient India began when the English East India Company had firmly established their control over India. But the first serious study of India and its past began with the work of scholars who have since been described as the Orientalists or Indologists[1]. The research of early Indologists revealed ancient Indian cultureand its glory to the European World but it is needless to say that the Orientalist view on Indian past has consciously or unconsciously supported the imperialist ideology of James Smith, Vincent Arthur Smith and others. In grammar and philology, they have gone far ahead, their rationalism has here stood them in good stead in the collection and arrangement of materials and bringing order into a chaos.[2]

The comparative method, which is one of their strongest points, has been a good instrument in their hands, widening the horizon and catholicizing the spirit of the researchers, though it has its obvious limitations. Comparisons of language, myths, rituals, and customs might help to fix the pattern of a form. Indology is the study of the languages and literature, history and cultures of the Indian sub-continent. The term Indology or Indologie is often associated with German Scholarship. Specifically, Indology includes the study of Sanskrit literature and Hinduism along with the other Indian religions, Jainism, Buddhism and Pali literature and Sikhism.[3]Even the Indologist also considered as Orientalist, the term to those interested only in India and Orientalist was used in the wider sense of scholars interested in Asia.[4]

Sketching India through Indologist

For the Oriantalists, the most significant discovery was that of the relationship between Sanskrit and certain European languages, which lead to the subsequent work on the common Indo-European heritage. Sir William Jones was an exceptionally gifted linguist who mastered on European and Asian languages with great proficiency, as an Indologist Jones is credited for three important achievements:- the discovery of the common origin of the languages, Political motivations have been always dominant in the pursuit of Indological studies during the colonial era, right from the outset since the time of Sir William Jones when he discovered the existence of Sanskrit. One such political motivation was the need for the European to define his identity outside the frame work of Semitic traditions which dominated the religious life of Europe, so the discovery of Sanskrit was accompanied by a big sigh of relief that the languages of Europe did not after all derive from Hebrew but from an ancestor language which was initially assumed to be Sanskrit. The European Indologist therefore came upon the ingenious explanation that the Sanskritic culture of the subcontinent was not native to the sub-continent; it denied India the autochthonous legacy of the dominant culture of the subcontinent, and helped crated a schism in the Indian body politic. Further implied that the natives were incapablo of original thought and certainly were not capable of producing a language Sanskrit, it filled with obsessive need that the European had for an ancestor that was not Semitic in origin. The second one was the identification of Sandrcottos of the classical sources with Chandra Gupta Maurya and the introduction of Sanskrit in Europe by translating Kalidasa's Shakunthalam. It was largely due to the enthusiasm of the Orientalists that translations of Indian literature and of philosophical works became popular with intellectuals in Europe and even America.

The heritage of Sanskrit literature was the emphasis upon a totality different set of values from those current in Europe. As Max Muller put it: 'not the active, combative and acquisitive, but the passive, meditative and reflective'[5] noticed a resemblance between Sanskrit word and other European classical languages. He also noticed the phonetic and structural indicating a possible parallel development, and developed comparative anthropology in terms of the possible origin of the people India with certain other Oriental peoples.

In his portrayal of Indian civilization, Jones never tried to deny European Superiority and his study on classical languages laid the foundation of comparative mythology. One of the outstanding contributions to Indian history and oriental study and also considered as the sheet anchor of Indian history was his identification of Sandracottoes mentioned in Greek sources with Chandra Gupta Maurya. Nevertheless scholars like Charles Wilkins, H.T Colebrooke, Rhys David and H.H Wilson also have taken a genuine interest in the culture of India and would probably have sustained this interest without the mere commitment of being administrators in India. Jones and other writers described early Indian society as an idyllic society without any tensions and discords.

Max Muller represents a group of European Indologist who were extremely sympathetic to Indian culture and acted as a counter to those who were proclaiming despotism and backwardness as a symbolic of the Indian past. His magnum opus was his series 'The Sacred Books of the East', a fifty volume work which published in 1875. Regarding the religion Max Muller said, "Hinduism was dying or dead because it belonged to a stratum of thought which was long buried beneath the foot of modern man…………..".

The greatest service done by the Indologists has been to stimulate thoughtsand bring about a renaissance in Vedic studies in India. Their interpretation has come as a challenge, which has struck at the foundations of faith more vigorously than the old rationalists did. Another aspect described by them was the racial superiority of Aryans, the Aryan nations who pursued the north westerly direction, stand before us in history as the principal nations of north western Asia and Europe. They have been the prominent actors in the great drama of history, and have carried to the fullest growth all the elements of active life with which our nature is endowed. They have perfected society and morals; and we learn from their literature and the principles of philosophy[6]

The early Indologists like Max Muller spoke glowing of the unchanging Indian Village communities. They thought of India as a nation of philosophers given to meta-physical speculations with little concern for the mundane world[7] Besides many otherIndologist who made valuable contribution in portraying every sphere of Indian scenario. Arthur Schopenhauer was greatly inspired by Upanishad, he called the opening up of Sanskrit literature the greatest gift of our country and predicted that the philosophy and knowledge of the Upanishads would become the cherished faith of the west[8]. important critique Indologist like Max Weber, Theodore Goldstucker also attributed to reshape the Indian History.

Conclusion

Some of the early Indologist besides their intention to work on the pre-Britishlegal system might also have a genuine interest in the culture of India and would took them beyond the codification of laws and into the realms of classical Sanskrit literature and the study of religion and philosophy. As a result of early Oriental studies, relationship between Sanskrit and certain

European-languages was discovered. This gave rise to the idea of a common Indo-European home land and heritage. Distinction was drawn between the Aryans and the non-Aryans and a variety of virtues were attributed to the former this explain the later tendency to acclaim the Sanskritic traits of Indian culture. Unfortunately certain ideas of early orientalists and Indologist were negatively used by Mill and others to project the backwardness of Indian society and thereby to justify the British rule as progressive and dynamic.

[1] Romila Thaper, "Ancient Indian Social History Some Interpretations", Orient Blackswan, New Delhi, 2010, p.3
[2] The Cultural Heritage of India, Vol-1, The Ramakrishna Mission Institute of Culture, 1958, pp.331-32
[3] South Indian History Congress Proceedings, XXXI Session, 2011, Cudappa.
[4] O.P. Kejarival, :The Asiatic Society of Bengal", Oxford University Press, New Delhi, 1989, p.16.
[5] India, What can It Teach Us? (London, 1883), p. 101.
[6] Johannes H. Voigt, Max Muller, the Man and his ideas, p.5
[7] South Indian History Congress Proceedings, XXXII Annual session, Chennai 2012
[8] T. Goldstucker, The Inspired Writings on Indology, Vol-1, Cosmo publication, Delhi, 1977

Sunil kumar .P.M
Guest Lecturer
P.G Department of History
Catholicate College, Pathanamthitta
Kerala 689645
Email: sunilkannan1985@gmail.com

THE DAWN UNFOLDING THE SUN

The Event of Unveiling the Portrait of Mahamahopadhyaya Ganapati Sastri

Vysakh. A.S

Kerala had the unique opportunity to foster Sanskrit learning with unbroken continuity, for she was never molested by any race that hated Indian culture and she was blessed with numerous eminent sons in the form of royals, saints and seers, nobles, scholars and even the laymen , whose creative talents and critical acumen were inferior to none in the whole of India.

Before the introduction of printing and the formation of libraries (of printed books) in India, manuscripts libraries were established under the patronage of Kings and nobles. The small personal collections of private families with scholarly tradition had played a great role in the dissemination and advancement of knowledge in India. Since the political subjugation of India by the Imperial forces, European officers who were scholars took a fancy to collecting curios from the East engaged themselves in securing ancient manuscripts individually and unitedly with the knowledge and support of the Government leading to clamorous demands for ancient manuscripts in India. Government began to take interest in the collection and preservation of ancient records of Sanskrit language and literature .This commenced the beginnings of Sanskrit studies in the West which put Indology on solid and scientific basis.

This initiative of the European scholars and the Government gave a fillip to procure, preserve and publish manuscripts in India. Pioneering collectors includes scholars such as Buhler, Keilhorn, Burnell, Rajendralal Mitra, R.G.Bhandarkar,

Hariprasad Sastri etc.) As a result of the untiring efforts of these scholars and their successors in the field, Manuscripts libraries came to be established under the auspices of the Governments of Bombay, Bengal and Madras, which in turn inspired other provinces and states.

It was against this background that in Travancore also similar promising ventures were undertaken .It would be apt at this juncture to reminisce on the patronage given by the State of Travancore to this noble cause.

Travancore was blessed with her rulers who have been eminent Sanskrit scholars and patrons of learning from very early times. Being a centre of renowned for hospitality and all accommodative nature , Travancore was fortunate enough to possess the service of enormous scholars and artists of repute and their invaluable creations, who intern left over a valuable portion of the same to be the part of creative eternity. This enriched the manuscripts collection in the state, along with its own magnificent collections possessed in the archives of the Sree Padmanabhaswamy Temple (otherwise called the Mathilakom Records) and the Palaces adjacent to it.

From the time of Maharaja Karthika Tirunal Rama Varma, who himself was an erudite scholar and poet, apart from composing several Attakathas, had also interest in collecting Manuscripts.(On his conquering of Amabalappuzha, a native princely state, along with the left over or war-bounties he ordered to collect valuable codices , which was brought to Trivandrum and added to the Palace Library(Valiya Kottaram Granthappura). Similarly, His successors; the great 'Dakshinabhoja' Sree Swathi Tirunal, Ayilyam Tirunal , Visakhom Tirunal (Kerala Varma Valiya Koil Tampuran, the greatest scholar and poet of his age and the brother -in-law of the Maharaja, was entrusted the control

and supervision of the Palace Library, whose remarkable genius was responsible for further advancement of the institution.) , Sree Mulam Tirunal Rama Varma and Sree Chithira Tirunal Balarama Varma patronized and further enlarged the palace library.It was in Mulam Tirunal's reign the institutionalization of Sanskrit was effected with the inauguration of the Government Sanskrit College and the Ayurveda college in Travancore along with the introduction of printing Sanskrit works in the government press. In the capacity of the founder and Chancellor of the Travancore University, Sree Chithira Tirunal was responsible for the formation of the renowned University Manuscripts Library.

Though the collection of the manuscripts had commenced earlier, their publication was started in 1903, at the backdrop of the emerging trend in the whole of British India at the interest of the princely states. It was only in 1908 that a separate department was established which was under the control Kerala Varma Valiya Koil Tampuran, the renowned scholar, who was, for the most part, responsible for its creation.All these developments led to the germination of the world renowned Sanskrit Series – The Trivandrum Sanskrit Series, which further motivated the beginning of such n various parts of India like Baroda, Madras, Srirangam, Allahabad, Benaras, Lahore etc. Among these the Trivandrum Sanskrit Series received wide acclaim. Dr L.D.Barnett, with the School of Oriental Studies, University of London observed thus, "These works published (in the Trivandrum Sanskrit Series) were not mere products of a provincial literature; they were to a large extend, All- Indian, creations of a genius over-stepping all local frontiers, and expressing with infinite variety the fundamental unity of Indian thought". So was the variety and excellence of these publications.

30th March 1949 witnessed an epoch making event in the scholarly world, that saw an exemplary genius being posthumously honored by unveiling of his Portrait at the revered platform of the University of Travancore. The portrait was of none other than Dr.T.Ganapati Sastri, the first Curator of the Manuscripts Department and the Library, and the proud founder of the Trivandrum Sanskrit Series. His greatness lies in being one of the great pioneers in bringing out from the rich treasures of Sanskrit libraries manuscripts written in Sanskrit, Malayalam and other South Indian scripts and contributing immensely to Indology. It was through Ganapati Sastri's labour and research that the works of Bhasa (renowned dramatist of Sanskrit, who flourished before Kalidasa), have become available to the present generation. This discovery of Bhasa and their works at once gave Sastri international reputation, which laid the world of Sanskrit scholars under deep obligations to him.

In him we find a rare combination of profound traditional learning and modern critical methods. In the elucidation of his findings, Dr.Sastri took a prominent part and defended his conclusions with the wealth of learning and forensic skill seldom surpassed.

Initially being associated with the Palace *Granthappura* for over two decades and within a period of 16 years, he had published the first 87 numbers of the Trivandrum Sanskrit Series, comprising works on a wide variety of subjects , among which the thirteen dramas identified to be of Bhasa, the Kautilya's *Arthasastra* with his own commentary, the *Aryamajusrimulakalpa* which was a critical source for the reconstruction of the history of India from 600 BC -770 AD , *Tantasamucchaya* of Chennas Narayanan Namputiri on Temple rituals, *Matangaleela*, on elephant–lore , *Isanasivagurudeva paddhati* on Tantra etc. are

few prominent ones. Unlike other Series of the kind in parts of India, where books have been edited by different scholars , it was the characteristic of the Trivandrum Sanskrit Series which Dr.Ganapati Sastri founded, that every work in it is the personal contribution of the Curator , that left him above criticism.

Ganapati Sastri was born in 1860 in a very poor family at Taruvai on the banks of the Tramaparni River in the Tirunelveli district of Tamil Nadu, and migrated to Travancore to earn a living.Fortunate enough he was appointed a clerk of the High Court on recommendation of Subba Dikshitar, the tutor of the then Maharaja Visakhom Tirunal. He was never to turn back and rode high in his career from being the Palace Librarian to the Principal of the Sanskrit College and later to head the Department for the collection and publication of Sanskrit manuscripts or the Oriental Manuscripts Library.It was the farsightedness of the then Dewan Sir P.Rajagopalachariar, saw the potentialities in Ganapati Sastri and made him the head of the department which won him – and indirectly Travancore –world renown.

The *Daiva with Purushakara*, a grammatical work which was printed in 1904 has been recorded as the first member of the Trivandrum Sanskrit Series. Though *Bhakti Manjari* , written by Maharaja Swati Tirunal in praise of Lord Sree Padmanabha, the tutelary deity of the Travancore Royal family, was the first publication to be madé , yet *Daiva* came to be numbered as the first in the Series, for, H.H Sree Mulam Tirunal was pleased to command that *Bhakti Manjari* and *Syanandurapuravarnana prabhandha* also by Swathi Tirunal, be given away as gifts to those who recite them daily.These were therefore not included in the Series. Other publications followed in quick succession.

Then Maharaja, who was highly interested in the spread of knowledge, was extremely pleased with these publications on

account of their importance and utility, the commendable manner in which they were edited and the excellent printing, and commanded the creating of a separate department for the publication of not only the existing valuable Sanskrit manuscripts in the Palace Library but also those treasured up in the private libraries of ancient families, thereby enhancing the literary prestige of the State. Therefore the Government announced in G.O.No.E.3037 dated 19.8.1908 the inauguration of a separate department and on 4-9-1908, this office came into existence with Dr.Ganapati Sastri at its head. Earlier the printing and publication of manuscripts were already begun in 1903, when Ganapati Sastri was also the Principal of the Sanskrit College. The institution owes its development to the untiring labours of Dr.Sastrikal and the sympathetic appreciation of the Royalty.

Honours came to the great scholar unsought. He was only Pandit that became an Honorary Fellow of the Royal Asiatic Society and awarded the degree of Ph.D by the Tubingen University in Germany. Moreover he was also conferred with the title 'Mahamahopadhyaya' by the British Government. He retired in 1925 and died in next year at the age of seventy seven. The eminent French savant, Sylvian Levi spoke with sincere esteem of Ganapati Sastri's achievements and on the latter's death he wrote, "I worship Narayana, Lakshmi , and Saraswati and thereafter mention the name of Ganapati.Although he is not with us today he ought not to be forgotten , because it was he who first showed the way and discovered it for us. It was also he who spread the fame of Travancore both in India and outside."

Pandit K.Sambasiva Sastri, who succeeded him kept the legacy alive and brought out quite important publications. A separate Department for the publication of Malayalam and Ayurvedic manuscripts had been functioning from 1924, and later amalgamated with the Department of Sanskrit publications in 1930, the new department was styled the department for the Publication of Oriental Manuscripts.

The Sanskrit Publications were first styled as the 'Trivandrum Sanskrit Series'. The Malayalam Publications begun in 1924 had the title 'Sri Mulam Malayalam Bhasha Granthavali', and during the reign of the Regent Maharani, the scientific works among these came to be known as 'Sri Vanchi Setu Lekshmi Granthavali' and the Sanskrit publications of the period as 'Setu Lekshmi Prasada Mala'. With the installation of Sree Chithira Tirunal, the series came to be styled as 'Sri Chitrodaya Manjari Series'.

In the year 1938 the newly formed University of Travancore started an Oriental Manuscripts Library of its own and engaged for the collection of manuscripts. In 1940 the Department for the publication of Oriental manuscripts was amalgamated with this library. The services of eminent scholars such as Pandit R.A. Sastri.A.Gopala Menon, Dr.L.A.Ravi Varma, Prof.V.A. Ramaswami Sastri, Dr. P.K. Narayana Pillai etc. was assured to the Oriental library; each one of them serving at various capacities.

Enormous edited Volumes of the manuscripts in various languages saw its birth at the prestigious institution, with the Trivandrum Sanskrit Series, The Sanskrit Journal, The Malayalam

Journal, Critical Editions, Museum and further more adding to the illustrious sojourn of the Department.

Unveiling the Portrait

It was at this turn of time –wheel , that the University of Travancore and its researchers paid obeisance to the founder of this prestigious institution. It was, therefore, in the fitness of things that the Portrait of such a world renowned scholar should be unveiled in the very institution of which he was the founder , by no less a distinguished scholar than Dr.S.Radhakrishnan, India's own Philosopher and later the President of the Indian Republic.

The idea of unveiling the portrait of Dr.Ganapati Sastri germinated on the inauguration of the Oriental Research Association (12 June 1948) and a committee constituted with Dr.P.K.Narayana Pillai as the President, K.S Mahadeva Sastri , E.V Raman Namputiri, N.Raghavan Nair and K.Venkateswara Sarma (Convener) as its members for the purpose.The work of painting the portrait was entrusted with Artist N.Sankara Kurukkal, and a special Souvenir was brought out on the occasion.

Presided over by Mahakavi Ulloor S.Parameswara Aiyar , the then Dean of the Oriental Studies, the gathering blessed with the presence of great scholars, academicians and littérateurs of the time were welcomed by Dr.P.K.Narayana Pillai who sketched on the contributions of Ganapati Sastri, the activities of the Oriental Library, its publications and its reputation comparison with world class publications of the kind elsewhere.

In the speech made on the occasion of the unveiling of the Portrait, Dr.Radhakrishnan lamented that it was late hour honour the great scholar, twenty three years since he passed away. He

credited Sastri for his invaluable contribution to the intellectual renaissance started in that time of the world and made it felt in this part of the country. The scholar's honest, unostentatious work and single minded devotion to the truth was further commended by Dr.Radhakrishnan and took it as a honour to unveil the portrait.

Mahakavi Vallathol Narayana Menon, the 'Asthanakavi' (Official Poet) of the Madras Presidency , described the unveiling of the portrait of Sri Ganapati Sastri , as **the dawn unfolding the Sun** and wished that the portrait of the great Guru illumine the world with the refulgent light of the 'love of Sanskrit'.

And so it is, as the institution still treads in the revered footsteps of that genius, who untiringly unearthed the secreted treasures of Indian culture.

References

1) Journal of Manuscript Studies, Vol.XXI Part –I, Part B,1976

2) Journal of Manuscript Studies, Vol.XXXVI,2003-2004

3) Proceedings and Transactions of The Ninth All-India Oriental Conference, Trivandrum, December 1937

4) Souvenir of the Research Association, Oriental Manuscripts Library, Trivandrum, 1949

5) Souvenir of the Silver Jubilee Celebration of the Department of Publication of Oriental Manuscripts, Trivandrum, 1934

6) Travancore Information and Listener, July 1949

7) Ulloor.S.Parameswara Aiyer, Progress of Travancore Under H.H. Sree Moolam Tirunal, Department of Cultural Publications, Government of Kerala, 1998

Vysakh.A.S
Research Scholar
Department of History
University of Kerala
Ph : 9746126099/ 8891406159,
Email: padmasreevysh@gmail.com

MOHINIATTAM
THE LYRICAL DANCE OF KERALA

Krishnendhu.S.K

Kerala God's own country, the land of coconuts the land of greenery with its swaying palms, dancing paddy fields and green trees is sandwiched between the vast Arabian Sea and the Sahyadri hills. Spectacular visual effects and stunning music are hallmarks of Kerala's performing arts. No other state in India can match the grandeur and creativity of Kerala's performing arts. The classical and ritual arts of Kerala have always enjoyed a rich patronage, from the former kings who ruled the state to the former kings who ruled the state to the latter day of democratic governments. Kerala's unique selling point is its rich culture which was mellowed by centuries-old rich heritage culture and heritage and pervasive presence across the state's performing arts.

In Kerala the performing arts are feast to the eyes of tourists. A sheer variety of arts are forms when performed by consummate artistic with the requisite paraphernalia make watching them worth. Legends and legendary characters resurrect from the pages of history books and make their apparitions on the stages leaving the audience in ecstasy. The attire roves and facial expressions of the artists are a sumptuous treat for eyes. Centuries down Kerala's performing arts had enjoyed the patronage and pats from successive rulers. Beside, the now defunct feudal system had also contributed for the nourishment of the art and culture. Many of these performing arts enmeshed with the cultural history of religious communities. While classical art forms such as Kathakali, Mohiniattam were strong hold of upper class, those from the lower strata of the society performed in the temple

premises and specially erected stages. The later had to venture on streets to show their artistic powers.

Kerala is a rich repository of varied tradition and a distinct culture. There appears to be a constant interaction between nature and mankind, between God and mankind, and God is worshipped through nature, religion ceremonies and through dance. The dance in Kerala can be divided into the ritual form, dramatic form, narrative form and the spiritual form.

The art forms of Kerala are the following ;-

Theyyam, Tira, Velichapaduthullal, Sarppathullal, Kathakali Koodiyattaam ,Krishnanattam,Mohiniattam, Ottantullal, Chakia's prabandha koothu, Kaikottikali etc.

These art forms have similarities and dissimilarities between them. Some of them give importance for dance, some for music, some for acting etc. Here we discuss about the art form Mohiniattam which is originated as temple dance performed by Devadasis.

Historical origin of Mohiniattam

Most of the Indian classical dances of today owe their origin to the temple dances known as Dasiyattam.The Devadasi system in India has a very ancient tradition which can be traced back to many centuries ago. Indian classical dance that we see today is only an evolution from the Dasiyattam which flourished in the country for many centuries and branched off into various styles of dance in different regions.

In Kerala by 800 AD the temple arts could be said to have been revived and emancipated with the emergence of the Chera dynasty. In 932 AD during the reign of Raja Ravi Varma, Dasiyattam the precursor of Mohiniattam flourished. Evidence of which can be found in shiva temple inscriptions at Chokkur near Calicut. Between the 9th and 13th century Dasiyattam was in vague

throughout south India, following more or less the same pattern of pure devotion to God's and Goddesses, and temple precincts.

Questions may be raised as to how this art form of Kerala, in particular, came to be known as Mohiniattam. The Devadasi who settled down in Kerala, perhaps found themselves in a land where the rich dance-drama tradition, like kudiyattam, krishnanattam, ramanattam and ashtapadiyattam had established themselves the themes of these invariably emphasizing satvika abhinaya. The mohini of Vishnu purana, mohini of Rukmangada episodes they all called for a high standard of technical; excellence combined with the enticing abhinaya. It is therefore only natural that the concept of mohini found its facile acceptance on this region.

The major landmark in the history of Mohiniyattam was during the period of Maharaja Swathi Thirunal in the 19th century. A great patron of music, Mohiniattam received a considerable amount of royal patronage during this period. In an attempt to revive this form, the Maharaja invited the famous Tanjore Quartette, who was exiled by Sarfoji Maharaja of Travancore. They were accompanied by two very accomplished Bharatanatyam dancers, one of them being Devadasi named Sugadhavalli, or Tanjavur Amma, as she later came to be known. The present day Mohiniattam owes much of its structure to Swathi Thirunal. After Swathi Thirunal's period this art again began to lost its dynamic support.

Meanwhile a parallel culture revival was taking place in Kerala and in 1935, the great poet, Vallathol Narayana Menon, established Kalamandalam to revive and popularize Mohiniattam;Kerala owes a lot to Mahakavi Vallathol and Mukundaraja for their valiant efforts to reviving this dying art and to select efficient teachers to promote this art and also in persuading talented girls to train in Mohiniattam.

Technical aspects in Mohiniattam

Technique:-

Of the various classical styles mentioned by Bharata in his Natya sastra, Mohiniattam comes closed to kaisiki vritti. Comprising style is most appropriate for expressing the erotic sentiments. Among all the classical South Indian dance forms,Mohiniattam can be singled out with admirable distinction for its distinguished characteristic body movements, marked by the graceful sway of the torso.

The basic posture in Mohiniattam is the feet placed two and half inches apart, with the knees bent and turned out. Initiates into Mohiniattam need to begin with the practice of first learning to rotate the torso or chuzhippu, before they are able to proceed to the actual swaying movements. This helps to loose the upper portion of body. The technique in Mohiniattam needs to be understood in terms of the essence of the dance,lasya.

Most of the dance-drama traditions and dance forms, particularly Mohiniattam, has been greatly influenced by Kalaripayattu,the ancient martial art form of Kerala. Mohiniattam being a feminine dance form, the movement are extremely graceful. There is a complete absence of heavy stamping or rhythmic footwork but the steps are instead of heavy stamping or rhythmic footwork but the steps are instead gentle, facile, soft and sliding. The technique of Mohiniattam is delineated with a great deal of spontaneity and ease. Its simplicity in only deceptive, for the more simple it looks, the more complex it actually is for the dancer to express it. It can be aptly said that Mohiniattam has its own precision in its apparent lack of precision.

Mudras in Mohiniattam

In Indian classical dance, the bond mudras or gestures have always been a fundamental and effective means of

communication. Mohiniattam follows the Hastalakshana deepika, a regional text for its mudras. The 24 mudras signify the 24basic elements required for creation or srishti tatva. Besides Mohiniattam all the art forms of kerala follow the Hasta lakshana deepika, where the basic hand-gestures are single and double.

The hastas or hands are of two kinds - nritta and nritya. Nritta hands are employed solely for pure dance, where it does not convey any specific meaning. Nritya hastas are used for abhinaya for emoting and narrating a theme. Mohiniattam not only has a distinct and complex technique, but its forte lies in an equally rich abhinaya. In Mohiniattam, the gestures are used in a suggestive manner to convey the bhava or emotion. Abhinaya in Kudiyattam and Kathakali is exaggerated, as both are essentially theatre forms, but abhinaya in Mohiniattam is more subtle, yet intense.

Sringara – the essence of Mohiniattam

The predominant mood prevalent in Mohiniattam is sringara rasas which can be understood as a combination of beauty and love. In Mohiniattam, sringara rasa reigns supreme and permeates the entire dance form. The range in sringara is so wide that, a style like Mohiniattam thrives entirely on this sentiment as its major mood.

In Mohiniattam, many of the padams or songs depict vipralambha sringara, where there is ample scope for the dancer to elaborate on the theme. Many of the padams describe the pangs of the lovelorn nayika, separated from her lover. In the padams composed by Swathi Thirunal, the here is none other than Lord Padmanabha.

Costumes and jewellery

The Mohiniattam costume consists of a nine yard saree, beautifully and profusely pleated that it looks more like a skirt than a saree. A matching blouse is worn a small fan like piece is

worn a little below the waist over the skirt. A melas or covering piece is worn over the blouse sometimes. The costume comprises several pleats, so that every time circular patterns are made, it impacts tremendous grace to the dancer and accentuates the essential spirit of the dance form.

The Mohiniattam dancers matching with their costume and tradition also took a penchant for gold ornaments. Earrings like kadakkan,koda kadakkan and toda are worn. Kashimala, the long necklaces like poothali, ilakkathali, nagapada thali, mullamottu mala, are apart of the adornment of a Mohiniattam danseuse. Besides, certain ornaments like nettichutti and surya chandan are also worn by the dancers.

Mohiniattam dancers have a very attractive way of styling their hair. The entire hair is gathered upwards towards the side of the head and tied up like a bun. This method of hair style is traditional to the women of Kerala. Apart from having a special identity of its own, this hair style looks very impressive.

Music in Mohiniattam

Kerala has shared the general music culture of the peninsular India from the earliest times. Kerala's music is known as Sopanam. Music appears to have acquired its name from the sopanam, which means the steps leading to the sanctum sanctorum. The characteristic features of this music are, simple structure and peculiar forms of expression.

The structure of sopanam music is believed to reflect the experience of the devotee in ascending the heights of devotion. Some learned scholars are of the opinion that Mohiniattam emerges from sopana sangeetham. The music is always so moulded in Mohiniattam as to synchronize entirely with the dance. The singer sings a line, as many times as the actor wishes, till the actor finishes that particular piece of abhinaya, and then

moves on to the next. The dance patterns have the follow the swara and the chollu patterns they are very much restricted. The general tempo is not very slow. It is only in the comparatively slower padams that the dancer gets some freedom to elaborate, as the singer follows the dancer.

Another striking feature of Mohiniattam as practiced in past century or so, is that the jatis are never danced to the chollus being simply recited. The chollus have to be sung in the frame work of the raga employed for the item. The ragas employed for items are invariably chosen accoding to the basic mood of the item. The particular aspect appears to be very well developed in the school of Mohiniattam where the musical content is deeply emotional.

Musical instruments used in Mohiniattam

The main percussion instrument used in Mohiniattam is the Edakka, which perhaps the most complicated instrument of Kerala. The art of playing this instrument in the special manner have been carried to a great degree of sophistication and complexity.

Edakka is the only percussion instrument on which the sapta avaras can be played. It is a unique instrument which can produce rhythm and melody simultaneously thus providing a melodious rhythm accompaniment to Mohiniattam. In olden days, the following musical instruments were used in Mohiniattam; - Tutti, Mukhaveena, Toppi maddalam, Kuzhitalam.

Today Toppimaddalam is replaced by Mridangam, which forms in main percussion instrument. Instead of a Mukhaveena Veena, Violin or Flute are used.Edakka and Maddalam are utilized to enhance the rhythmic effect. These instruments are used as accompaniments to vocal music. Mohiniattambeing a

feminine form, softer instruments are more suited to depict the delicate sentiments.

Forms figuring in Mohiniattam

Mohiniattam like any other art forms has scientific and systematic classification based on its usage, standard entertainment value. The forms figuring in Mohiniattam follow the nritta, nritya, and natya concept.The important dance forms usually performed on the stage are cholkettu,jathiswaram, varnam, pada, tillana, slokam, saptam. In addition to these now a days there are other forms like kritis, javalis,' tillanas, tyani, jeeva, ashtapadi,poems of Kumaranashan,kummi, etc are used.

Swathi Thirunal, Irayimman Thampy, Kuttikunja Thankachi, K.C.Kesava Pillai, Mosa Vatsala Shastrikal etc. Are some prominent composers who composed padams and kirtanams for Mohiniattam.

Mohiniattam dancers

The first Mohiniattam dancer was Kalyaniamma. The other notable Mohiniattam dancers and gurus in Kerala Kalamandalam were Krishnapani and Madhavuamma. In 1950 Thottassery Chinnammu Amma, the great Mohiniattam dancer promoted this dance style. From these Mohiniattam dancers that new generations of dancers were born.

The contemporary well known dancers and teschers are Kalamandalam Satyabhama, Kanaka Rele, Bharati Shivaji, Chinnammu Amma, Kalyani Kuttiamma, Sunanda Nair and Deepthy Bhalla.

Mohiniattam the lyrical dance of Kerala, and this has been popolar in the early times and its roots according to some scholars can be traced to the Devadasi system that was prevalent all over India in the days of old. When the enlightened Keralites who were well versed in the style and technique of the dance refused to

came forward and restore it,artists of other states who were carried away by the beauty of the art, adopted them and started developing it in their own ways with the result that, today we have too many external schools of Mohiniattam, propagated by people who have no direct contact with the state, its language, costome and art.

The presentation of Mohiniattam is almost changed in these periods. The costumes patterns were modified, the jewellery and the music used in the Mohiniattam are also changed now days. The dancers mixed the music and they gave a fusion type of performances.

The aesthetically, kinetically and structurally, the dance and music of Mohiniattam must dig deeper roots in the soil of Kerala and tap the common mainstream of its cultural ethos for sustenance and healthy growth.

Bibiliography;-

- K.V Krishna Ayyar - A Short history of kerala.
- K.Bharata Iyyer - A Dance drama of India and the East
- Kalamandalam Kalyanikutty Amma - Mohiniattam
- Bharati Shivaji - The art of Mohiniattam
- Nirmala Paniker - Mohiniattam the lasya dance
- Mallika Sarabhai - Performing arts of Kerala

Krishnendhu.S.K
Teacher in Music & Dance
Carmel GHSS
Trivandrum

DATTILA
दत्तिलं

TRIVANDRUM SANSKRIT SERIES
No.CII.
Śrī Setu Lakṣmī Prasādamālā
No. XIV

THE

DATTILA

OF

DATTILAMUNI

EDITED BY
K. Sāmbaśiva Śāstri
Curator of the Department for the Publication of Sanskrit Manuscripts, Trivandrum.

PUBLISHED UNDER THE AUTHORITY OF THE GOVERNMENT OF HER HIGHNESS THE MAHARANI REGENT OF TRAVANCORE

TRIVANDRUM

1930

अनन्तशयन संस्कृतग्रन्थावलिः
ग्रन्थाङ्कः १०२
श्रीसेतुलक्ष्मीप्रसादमाला ।

ग्रन्थाङ्कः १४

दत्तिलं

दत्तिलमुनिप्रणीतं

संस्कृतग्रन्थप्रकाशनकार्याध्यक्षेण
के. साम्बशिवशास्त्रिणा
संशोधितम् ।

तच्च
अनन्तशयने
महामहिमश्रीसेतुलक्ष्मीमहाराज्ञीशासनेन
राजकीयमुद्रणयन्त्रालये तदध्यक्षेण
मुद्रयित्वा प्रकाशितम् ।

कोलम्बाब्दाः १९०५, क्रैस्ताब्दा : १९३०

॥ श्रीः ॥

श्रीपद्मनाभसेवि-
न्यखिलश्रीवर्धनी महाराज्ञी।
श्रीसेतुलक्ष्म्यभिख्या
प्रत्यक्षा जयति वञ्चिभूलक्ष्मीः॥

ग्रन्थावलिरियमिन्धे
प्रसाधिता तत्प्रसादगुणगुम्फा।
श्रीसहितसेतुलक्ष्मी-
प्रसादमाला सुवर्णमणिचित्रा॥

PREFACE

The introductory and concluding lines,

"गान्धर्वशास्त्रसंक्षेपः सारतोऽयं मयोच्यते।" (p. 1),
"अकरोद् दत्तिलः शास्त्रं गीतं दत्तिलसंज्ञितम्।" (p. 24)

of the work now published show that it is named Dattila by Dattila Muni and that its subject matter is the essence of the science of music. This Dattila Muni may be the same as Dattila mentioned by Bharata in his Nātyaśāstra,

"पुत्रानध्यापयामास प्रयोगं चापि तत्त्वतः।
शाण्डिल्यं चैव वात्स्यं च कोहलं दत्तिलं तथा॥" (1-26)

as one of the Bharataputras whom he taught the theory and practice of music.

Dattila was earlier than Mataṅga who quote him in his Bṛhaddeśi (Trivandrum Sanskrit Series No. 94) thus : -

"दत्तिलेनाप्युक्तं -

तानक्रिया द्विधा तन्त्र्यां प्रवेशान्निग्रहात् तथा।
प्रवेशो ध्वनिसादृश्यमसंस्पर्शस्तु निग्रहः॥' (p. 29)

"तथाचाह दत्तिलः -

एवं कृतेऽपि तानत्वे गणयित्वा विनाशिनम्।
विद्वानेतावतिथ्येषा मूर्छनेत्यवधारयेत्॥' (p. 29).

"दत्तिलेनाप्युक्तं -

पूर्णाः पञ्चसहस्राणि त्रयस्त्रिंशच्च संख्यया।
कथयन्ति प्रतिग्राममुपायो गणनेऽधुना॥' (p. 30)

"तथा चाह दत्तिलः -

हन्यादनन्तरायेण पूर्वा यस्य क्रमोत्क्रमात्।
गुणकारसमास्तत्र क्रमाच्छेषाः स्युरुत्क्रमाः॥"(p. 30)

There are evidences to show that the work was largely used for study by later authors on music. Pārśavadeva alias Saṅgītakara, author of Saṅgītasamayasāra (Trivānrum Sanskrit Series No. 87) refers to Dattila as one of the authorities on the subject of Tāla, thus:-

"श्रीसोमेश्वरदत्तिलप्रभृतिभिस्तालस्वरूपं पुरा
प्रोक्तं सर्वजगद्धिताय" (Adhi. 9. Slo. 2);

Raghunāthabhūpa makes mention of Dattila in various places of his Saṅgītasudhā, thus :-

"शक्तिश्च शार्दूलककोहलौ च
समीरणः काश्यपमारूती च।
रम्भार्जुनौ नारदतुम्बुरू च
पौलस्त्यविश्वावसुदत्तिलाश्च॥"
(Padārthasaṅgrahaprakarana).

"मतङ्गशार्दूलकदत्तिलाद्यैः
प्रणीतशास्त्राणि मुहुर्विचार्य॥" (Svarādhyāya).

Kṣīrasvāmin quotes Dattila in his commentary Amarakośodghāṭana in explaining the words मन्द्र and तार in the Nāṭyavarga of the Amarakośa,: -

"यद् दत्तिलः -

नृणामुरसि मन्द्रस्तु द्वाविंशतिविधो ध्वनिः।
स एव कण्ठे मध्यः स्यात् तारः शिरसि गीयते॥"

"यद् दत्तिलः -

तत्र ज्ञेयाः कलापाताः पादभागास्तथैव च।
मात्रा च परिवर्तश्च वस्तु चैव विशेषतः॥"

Dattila is also cited as an authority by Abhinavagupta in his commentary Abhinavabhārati on the Nāṭyaśāstra, thus :-

"दत्तिलाचार्येण तु संक्षिप्योक्तमेवत् -

आद्यद्वितीयमध्यान्तात् पादभागाद् विदुः क्रमात्।

कनिष्ठानामिकायुक्तमध्यमादेशिनीकृतात्॥

अयुग्ममध्यनीतः स्याद्,"

A number of later authors follow Dattila, and similarly Dattila, in his turn, treads the path of Nārada, Kohala and Viśākhila and many other predecessors by way of quoting them in his work.

It may be doubted from the last line "अकरोद् दत्तिलः शास्त्रं गीतं दत्तिलसंज्ञितम्"that the present work is only an abridgement by a later hand from a larger work on music by Dattila. But the fact that the stanzas quoted by Mataṅga in his Bṛhaddeśi and by Kṣīṛasvāmin in his commentary on Amarakośa are all traceable in the present work makes it certain that it is the real work of Dattila. The following two verses,

"यद् दत्तिलः -

मुखं प्रतिमुखं चैव गर्भो विमर्श एव च।

तथा निर्वहणं चैव नाटके पञ्च सन्धयः॥'

"बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथाक्रमम्।

ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत्॥'

quoted by Sarvānanda in his commentary Ṭikāsarvasva on Amarakośa do not however occur in the present work. As these verses which refer to the subject of dramaturgy could not fitly belong to the present work which professedly deals with the science of music, I think there must be a treatise also on dramaturgy by Dattila wherein these verses may be traced.

The discovery of the manuscript on which the edition of this work is based is rather interesting. A few years ago, when I was ransacking the miscellaneous papers accumulated in a corner of my office, I came across a paper transcript of Dattila tacked on to the end of the manuscript of Saṅgītasamayasāra already published by this department. It was found almost neglected and left out to the care of insects, and I congratulated myself for having rescued it from impending disaster.

The publication of this work was promised by me in the preface to the Bṛhaddeśi published in the year 1928 and I am glad to mention that Kohala's work on music will also be published in the series ere long.

10-12-1105
Trivandrum

K. SĀMBAŚIVA ŚĀSTRI

उपोद्घातः।

इदं श्रीदत्तिलमुनिप्रणीतं गान्धर्वशास्त्रसंक्षेपवचनात्मकं नाम्नाऽदत्तिलम्। तथा च दृश्येते ग्रन्थादिमान्तिमभागौ -

"गान्धर्वशास्त्रसंक्षेपः सारतोऽयं मयोच्यते।" (पृ. १)

इति,

"अकरोद् दत्तिलः शास्त्रं गीतं दत्तिलसंज्ञितम्।" (पृ. २४)

इति च।

स चायं दत्तिलमुनिः,

'पुत्रानध्यापयामास प्रयोगं चापि तत्त्वतः।
शाण्डिल्यं चैव वात्स्यं च कोहलं दत्तिलं तथा॥' (अध्या. १)

इत्येवमादिभिः नाट्यशास्त्रोपक्रमे स्मर्यमाणेषु भरतमुनिपुत्रेष्वन्यतमः। अत एव सङ्गीतशास्त्रप्रणेतृषु प्रामाणिकेषु कोऽप्यतिप्राचीनः प्रमुख इत्यपि स्पष्टम्। अस्मदधिकरणप्रकाशितबृहद्देशीकर्त्रा -

दत्तिलेनाप्युक्तं -

"तानक्रिया द्विधा तन्त्र्यां प्रवेशान्निग्रहात् तथा।
प्रवेशो ध्वनिसादृश्यमसंस्पर्शस्तु निग्रहः॥' (पृ. २९)

तथाचाह दत्तिलः -

"एवं कृतेऽपि तानत्वे गणयित्वा विनाशिनम्।
विद्वानेतावतिथ्येषा मूर्छनेत्यवधारयेत्॥' (पृ. २९)

दत्तिलेनाप्युक्तं -

"पूर्णाः पञ्चसहस्राणि त्रयस्त्रिंशच्च सङ्ख्यया।
कथयन्ति प्रतिग्राममुपायो गणनेऽधुना॥' (पृ. ३०)

तथाचाह दत्तिलः -

"हन्यादनन्तरायेण पूर्वा यस्य क्रमोत्क्रमात्।
गुणकारसमास्तत्र क्रमाच्छेषाः स्युरुत्क्रमाः॥" (पृ. ३०)

* इति तत्र तत्र नामग्राहं प्रामाणिकतया गृह्यमाणोऽयं ततोऽनर्वाचीनः सम्भाव्यते। न केवलमस्मन्मतङ्गमुनिः, अन्येऽपि सङ्गीतशास्त्रनिर्मातारो नैके ग्रन्थकारा व्याख्यातारश्चेमं बहुमन्यन्ते। तथाहि - सङ्गीताकरनामधेय - श्रीपार्श्वदेवः सङ्गीतसमयसारे। -

"श्रीसोमेश्वरदत्तिलप्रभृतिभिस्तालस्वरूपं पुरा
प्रोक्तं सर्वजगद्धिताय.........................।" (अधि. ९, श्लो. २)

इति तालस्वरूपनिर्धारकेषु दत्तिलं प्रामाणिकमाचष्टे।

श्रीरघुनाथभूपः स्वकीयसङ्गीतसुधायां

"शक्तिश्च शार्दूलककोहलौ च समीरणः काश्यपमारुती च।
रम्भार्जुनौ नारदतुम्बुरू च पौलस्त्यविश्वावसुदत्तिलाश्च॥"

इति पदार्थसङ्ग्रहप्रकरणे,

"मतङ्गशार्दूलकदत्तिलाद्यैः प्रणीतशास्त्राणि मुहुर्विचार्य।"

इति स्वराध्याये च दत्तिलं कीर्तयति।

---

* तथाच संवदन्तेऽमी प्रस्तुतदत्तिले -

"तानाक्रिया द्विधा तन्त्र्यां प्रवेशान्निग्रहात् तथा।
तत्र प्रवेशो ध्वन्यैक्यमसंस्पर्शस्तु निग्रहः॥
एवं कृतेऽपि तानत्वे गणयित्वा विनाशिनम्।
विद्वानेतावतिथ्यंषा मूर्छनेत्यवधारयेत्॥
पूर्णाः पञ्चसहस्राणि त्रयस्त्रिंशच्च सङ्ख्यया।
कथयन्ति प्रतिग्राममुपायो गणनेऽधुना॥
हन्यादनन्तरायेण पूर्वा यस्य क्रमोत्क्रमात्।
गुणकारसमास्तत्र क्रमाः शेषाः स्युरुत्क्रमाः॥"

(पृ. ४. श्लो. ३६, ३७, ३९, ४०)

क्षीरस्वाम्याचार्योऽमरकोशोद्घाटनाभिधायां व्याख्यायां नाड्यवर्गे मन्द्र-तार-तालपदार्थोद्घाटनवेलायां-

'यद् दत्तिलः' इत्युपक्रम्य तदीये-

"नृणामुरसि मन्द्रस्तु द्वाविंशतिविधो ध्वनिः।
स एव कण्ठे मध्यः स्यात् तारः शिरसि गीयते।। "
"तत्र ज्ञेयाः कलापाताः पादभागास्तथैव च।
मात्रा च परिवर्तश्च वस्तु चैव विशेषतः।।"

इति द्वे कारिके प्रमाणभूते पठति।

नाट्यवेदविवृतावभिनवभारत्यां श्रीमदभिनवगुप्ताचार्याः-

'दत्तिलाचार्येण तु *सङ्क्षिप्योक्तमेतद्' इति प्रस्तुत्य

"आद्यद्वितीयमध्यान्तात् पादभागाद् विदुः क्रमात्।
कनिष्ठानामिकायुक्तमध्यमादेशिनीकृतात्।।
अयुग्ममध्यनीतः स्याद्"

इति दत्तिलकारिकाणां प्रामाणिकत्वमङ्गीकुरुते।

यथैवमेनं दत्तिलमुनिमन्ये प्रमाणयन्ति, तथैषोऽपि श्रीनारद कोहल विशाखिलादीन् प्रमाणयतीति मन्ये पुरतः परतश्च सप्रमाणमिदं गीतशास्त्रं प्रथते

अत्र केचिदिमं ग्रन्थम्,

"अकरोद् दत्तिलः शास्त्रं गीतं दत्तिलसंज्ञितम्।"

इति वचनात् स्यादन्यकृतो दत्तिलशास्त्रसङ्ग्रह इति संशयितुमलम्। परन्तु स्थालीपुलाकन्यायेन परीक्षायां श्रीमतङ्गमुनिना क्षीरस्वाम्याचार्येण च समुद्धृतानां दत्तिलकारिकाणां पौर्वापर्यभावमजहतीनां तथैव सन्निवेशदर्शनं विचक्षणानामसंशयमिदं शुद्धमेव दत्तिलं प्रत्याययति।

---

* इदं 'गान्धर्वशास्त्रसंक्षेप' इति दत्तिलाचार्यप्रतिज्ञागतं संक्षेपमनुस्मारयन् अवश्यमयं, प्रकृतो ग्रन्थो दत्तिलप्रणीत इति स्पष्टयति।

श्रीमत्सर्वानन्दविरचिते टीकासर्वस्वे नाट्यवर्गे निर्वहणशब्दार्थविवरणसमये 'तथाच दत्तिलः' इत्यारभ्य

"मुखं प्रतिमुखं चैव गर्भो विमर्श एव च।
तथा निर्वहणं चैव नाटके पञ्च सन्धयः।।
बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथाक्रमम्।
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत्।।"

इति पठ्यमानस्य कारिकाद्वस्य प्रकृतदत्तिलेऽनन्तर्भावस्तु गान्धर्वशास्त्र संक्षेपे ऽनवसरतयास्यैव दत्तिलस्य सम्भाव्यग्रन्थान्तरघटकतया च सुतरामुपपद्यत एव। इयता कश्चिदन्योऽपि लाभोऽचिन्तितोपनतः यदनेनावश्यं ग्रन्थान्तरकर्त्रापि भूयेतेति।

इदमस्मदधिकरणप्रकाशितस्यैव सङ्गीतसमयसाराख्यस्य ग्रन्थस्य मातृकायां *कुहचन कोणे निलीनं प्रतिरूपितमप्यदृढप्रत्यवेक्षणात् परित्याज्यपूलभाण्डेषु पातितं क्रमशो विशरारुताशरणमासीत्। अथ कदाचिदकस्मादन्यगवेषणपरायणस्य मे दृष्टिपथप्रविष्टमद्येदृशीं प्रकाशनपदवीं प्रप्तमिति प्राचीनग्रन्थसंरक्षणप्रकाशनाधिकारो मे दैवदद्य सफलः कृतः। बृहद्देशीग्रन्थोपोद्धातेऽस्य दत्तिलस्यैवैतदुपोद्धाते सद्यः सम्पादितस्य श्रीकोहलमुनिविरचितसङ्गीतशास्त्रग्रन्थस्याप्यविलम्बं प्रकाशनमाशंसुरस्मि धन्यधन्यः।

अनन्तशयनम्

१०-१२-१०५ के. साम्बशिवशास्त्री

---

* एतावता प्रस्तुतग्रन्थप्रकाशनाश्रय आदर्शः तस्य केरलीयलिपित्वं द्वित्रशतवर्षवृद्धत्वं च सङ्गीतसमयसारीयाँण्येवेति सिद्धम्।

।।श्री।।

दत्तिलम्।

(प्रणम्य परमेशानं) ब्रह्मद्यांश्च गुरूस्तथा।
गान्धर्वशास्त्रसंक्षेपः सारतोऽयं मयोच्यते ।। १ ।।
गान्धर्वं नारदादीभ्यः प्रत्तमादौ स्वयम्भुवा। '
विधिवन्नारदेनाथ पृथिव्यमवतारितम्।। २ ।।
पदस्थस्वरसङ्घातस्तालेन सुमितस्तथा।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते।। ३ ।।
लोकाद् विद्यात् पदा (हीनं? नीह) शब्दशास्त्रद्यनुग्रहात्।
प्रसिद्धमवधानं तु सम्यग्बुद्ध्यादियोजनम्।। ४ ।।
द्वयमन्यदतो वाच्यमिह संक्षेपमिच्छता।
तत्र स्वरगतं पूर्वं मेयत्वादुपदिश्यते।। ५ ।।
श्रुतयोऽथ स्वरा ग्रामौ मूर्छनास्तानसंयुताः।
स्थानानि वृत्तयश्चैव शुष्कं साधारणे तथा।। ६ ।।
जातयश्चैव वर्णाश्च नानालङ्कारसंयुताः।
एष स्वरगतो (दे ? द्दे) शः संक्षेपेणाथ निर्णयः।। ७ ।।
नृणामुरसि मन्द्रस्तु द्वाविंशतिविधो ध्वनिः।
स एव *कण्ठमध्ये स्यात् तारः शिरसि गीयते।। ८ ।।

* 'कण्ठे मध्यः स्यात्' इति क्षीरस्वामिना नाट्यवर्गे स्मृतः पाठः

उत्तरोत्तरतारस्तु वीणायामधरोत्तरः।
इति ध्वनि(वि) शेषास्ते श्रवणाच्छ्रुतिसंज्ञिताः।। ९ ।।
तेभ्यः कांश्चिदुपादाय गीयन्ते सर्वगीतिषु।
आद्रियन्ते च ये तेषु स्वरत्वमुपलभ्य ते।। १० ।।
स्वराः षड्जादयः सप्त ग्रामौ द्वौ षड्जमध्यमौ।
केचिद् गान्धारमप्याहुः स (तु) नेहोपलभ्यते।। ११ ।।
षड्जत्वेन गृहीतो यः षड्जग्रामे ध्वनिर्भवेत्।
तत ऊर्ध्वं तृतीयः स्याद् ऋषभो नात्र संश्रयः।। १२ ।।
ततो द्वितीयो गान्धारश्चतुर्थो मध्यमस्ततः।
मध्यमात् पञ्चमस्तद्वत् तृतीयो धैवतस्ततः।। १३ ।।
निषादोऽतो (द्विती)यः (स्त? स्यात्) ततः षड्जश्चतुर्थकः।
पञ्चमो मध्यमग्रामे मध्यमाद्यस्तृतीयकः।। २४ ।।
एवं ध्वनिविशेषान् यः सर्वान् षड्जादिसंज्ञितान्।
व्यवस्थितान्तरान् वेत्ति स वेत्ति स्वरमण्डलम्।। १५।।
निषादः काकलीसंज्ञो द्विश्रु (त्युत्)कर्षणाद् भवेत्।
गान्धारस्तद्वदेव स्यादन्तरस्वरसंज्ञितः।। १६ ।।
अनंशत्वात्तु भेदेन स्वरता नोच्यते तयोः।
अतो निषादगान्धारावे(दा ? ता) वाप्तैरुदाहृतौ।। १७ ।।
योऽत्यन्तबहुलो यत्र वादी वांशश्च तत्र सः।
मि(थ)स्संह + नौ ज्ञेयौ त्रयोदशनवान्तरौ।। १८ ।।

अतोऽनुवादिनः शेषा द्यन्तरौ तु विवादिनौ।
स्वरांश्चतुर्विधानेव जानीयात् स्वरयोगवित्।।१९।।
पञ्चमं मध्यमग्रामे षड्जग्रामे तु धैवतम्।
अनाशिनं विजानीयात् सर्वत्रैव तु मध्यमम्।।२०।।
स्वरौ यावतिथौ स्यातां ग्रामयोः षड्जमध्यमौ।
मूर्छना तावतिथ्येव तद्ग्रामावत एव तौ।।२१।।
उत्तरमन्द्रा रजनी तृतीया चोत्तरायता।
चतुर्थी शुद्धषड्जा तु पञ्चमी मत्सरी कृता।।२२।।
अश्वक्रान्ता तु षष्ठी स्यात् सप्तमी चाभिरुद्गता।
स्वरक्रमगता विद्यात् सप्तैताः षड्जमूर्छनाः।।२३।।
सौवीरी मध्यमग्रामे हरिणा (श्वा ? ह्वा) तथैव च।
स्यात् कपोलनता चैव चतुर्थी शुद्धमध्यमा।।२४।।
मान्दी च पौरवी चैव हृष्य(का)+++++।
+++ पञ्च षट् पूर्णसाधारणकृताः स्मृताः।।२५।।
गान्धारं धैवतीकुर्याद् (व ? द्वि) श्रुत्युत्कर्षणाद् यदि।
तद्वशान्मध्यमांदींश्च निषादादीन् यथास्थितान्।।२६।।
ततोऽभूद् यावतिथ्येषा षड्जग्रामस्य मूर्छना।
जायते तावतिथ्येव मध्यमग्राममूर्छना।।२७।।
श्रुतिद्वयापकर्षेण गान्धारीकृत्य धैवतम्।
पूर्ववन्मध्यमाद्याश्च भावयेत् षड्जमूर्छनाः।।२८।।

इत्येता मूर्छनाः प्रोक्ताः सरणाश्चैव वैशिकैः।
संस्थाप्य मूर्छनामेवं + न्या वक्ष्यानुगः(?) क्रमः।।२९।।
पञ्चस्वराः षट्स्वराश्च मूर्छना याः प्रकीर्तिताः।
(तनाना? ताना) श्चतुरशीतिस्तु ता एवाप्तैरुदाहृताः।।३०।।
अग्निष्टोमादिनामानस्त उक्ता नारदादिभिः।
देवाराधनयोगेन तत्पुण्योत्पादका यतः।।३१।।
षड्जर्षभनिषादैश्च पञ्चमेन च षड्जगाः।
षट्स्वरा मध्यमग्रामे गान्धारान्तैस्त्रिभिर्विना।।३२।।
स्वग्राममूर्छना ह्येताः क्रियमाणाः पृथक पृथक्।
भवन्त्येकोनपञ्चाशदेवं पञ्चस्वरा अपि।।३३।।
षड्जपञ्चमहीनश्च द्विश्रुतिभ्यां तथैव च।
पञ्चमर्षभहीनश्च षड्जग्रामे त्रयः स्मृताः।।३४।।
धैवतर्षभहीनश्च द्विश्रुतिभ्यां तथैव च।
द्वावेतौ मध्यमग्रामे पञ्चत्रिंशदमी स्मृताः।।३५।।
तानक्रिया द्विधा तन्त्र्यां प्रवेशान्निग्रहात् तथा।
तत्र प्रवेशो ध्वन्यैक्यमसंस्पर्शस्तु निग्रहः।।३६।।
एवं कृतेऽपि तानत्वे गणयित्वा विनाशिनम्।
विद्वानेतावतिथ्येषा मूर्छनेत्यवधारयेत्।।३७।।
क्रममुत्सृज्य तन्त्रीणां तननैर्मूर्छनास्तु याः।
पूर्णाश्चैवाप्यपूर्णाश्च कूटतानास्तु ते स्मृताः।।३८।।

पूर्णाः पञ्चसहस्राणि त्रयस्त्रिंशच्च संख्यया।
कथयन्ति प्रतिग्राममुपायो गणनेऽधुना।।३९।।
हन्यादनन्तरायेण पूर्वा (या? य) स्य क्रमोत्क्रमात्।
गुणकारसमास्तत्र क्रमाः शेषाः स्युरुत्क्रमाः।।४०।।
साप्तस्व (र्यां? र्यं) तु सप्तानामेकैका भजते यतः।
अत एकोनपञ्चाशत् कैश्चित् कूटैः सहोदिताः।।४१।।
अथ स्थानानि येषूक्तो द्वाविंशतिविधो ध्वनिः।
व्यस्तानि तानि षट्षष्टिं विद्यान्मन्द्रादिसिद्धये।।४२।।
दक्षिणो वृत्तिचित्राश्च वृत्तयस्तास्वयं विधिः।
प्रधानं गीतमुभयं वाद्यं चेति यथाक्रमम्।।४३।।
यद् वृत्तिषू (त्त?क्त) माचार्यैर्वीणावाद्यादिलक्षणम्।
तद् ग्रन्थविस्तरभयादिह नोदाहृतं मया।।४४।।
वाद्यं यद् गीतवृत्तिस्थमगीतं संप्रयुज्यते।
वैचित्र्यार्थप्रयोगज्ञैः शुष्कं तदभिधीयते।। ४५।।
साधारणे तु विज्ञेये स्वरजात्युपलक्षिते।
स्वरमध्ये तयोः पूर्वं तत्काकल्यन्तरौ स्वरौ।।४६।।
जात्यन्तरेण सदृशं यज्जातावुपलभ्यते।
एकग्रामे च बाहुल्याज्जातिसाधारणं तु तत्।।४७।।
जातयोऽष्टादश ज्ञेयास्तासां सप्तस्वराख्यया।
शुद्धाश्च विकृताश्चैव शेषास्तत्सङ्करोद्भवाः।।४८।।

षट्जाया मध्यमायाश्च संसर्गात् षड्जमध्यमा।
षड्जायास्त्वथ गान्धार्या जायते षड्जकैशिकी।।४९।।
तयोरेव सधैवत्ये षड्जोदीच्यवती भवेत्।
आसां समध्यमानां तु गान्धारोदीच्यवा भवेत्।।५०।।
गान्धार्या मध्यमायाश्च पञ्चम्याश्चैव सङ्करात्।
सधैवतीनामासां तु मध्यमोदीच्यवा भवेत्।।५१।।
आसां स्याद् रक्तगान्धारी नैषादी चेच्चतुर्थिका।
आर्षभ्यास्तु भवेदन्ध्री गान्धर्याश्चैव सङ्करात्।।५२।।
अनयोस्तु सपञ्चम्योर्नन्दयन्ती प्रजायते।
सनिषादास्तु गान्धार्यः कुर्युः कार्मारवीमिमाः।।५३।।
गान्धारी पञ्चमी चैव तथा गान्धारपञ्चमी।
आर्षभीधैवतीवर्जाः कैशिकीमिति सङ्कराः।।५४।।
ग्रहांशौ तारमन्द्रौ च षाडबौडुबिते क्रमात्।
अल्पत्वं च बहुत्वं च न्यासोऽपन्यास एव च ।।५५।।
एवमेतद् यथाजाति दशकं जातिलक्षणम्।
लक्षणं दशकस्यास्य संक्षेपेणाभिधीयते।।५६।।
तत्र ग्रहस्तु गीतादिस्वरोंऽशः पूर्वकीर्तितः।
पञ्चस्वरपरस्तार उच्चैरंशादिहेष्यते।।५७।।
आ षड्जान्नन्दयन्त्यां तु वरो नातः प्रशस्यते।
मृदुरंशपरो मन्द्रो न्यासान्तस्तत्परोऽपि वा ।।५८।।

षट्पञ्चस्वरके गीते षाडबौडुबिते क्रमात्।
अल्पत्वं च बहुत्वं च प्रयोगाल्पबहुत्वतः।।५९।।
गीतकान्त्यस्वरो न्यासो विदारीमध्यगस्तथा।
न्यासवत् स्यादपन्यासो यथाजाति ब्रवीम्यहम्।।६०।।
यं विना हीनता यस्याः स्याच्चेत् तस्यां तु सोऽल्पकः।
अंशाढ्यमन्यन्यासस्तु स्वरजातिषु नामकृत्।।६१।।
तद्ग्रहा तदुपन्यासा तदंशा च यदा भवेत्।
मन्त्रन्यासा च पूर्णा च शुद्धा जातिस्तदोच्यते।।६१।।
अंशाः स्युः पञ्च षड्जाया निषादर्षभवर्जिताः।
अपन्यासस्तु (गान्धारः पञ्चमश्चाथ सङ्गतिः।।६३।।
षड्ज) गान्धारयोस्तु स्यात् षड्जधैवतयोस्तथा।
षाडबत्वं निषा(दः ? दे) स्यान्नास्यामौडुबितं भवेत् ।।६४।।
आर्षभ्यास्तु स्मृता अंशा निषादर्षभधैवताः।
षड्जपञ्चमहीने च षाडबे ++++++।।६५।।
धैवत्यां गुरुभिः प्रोक्तावंशावृषभधैवतौ।
समध्यमावपन्यासौ प्रागुक्ता हीनतोत्क्रमात्।।६६।।
अंशौ निषादवत्यास्तु द्विश्रुती सर्षभौ स्मृतौ।
धैवतीवद् भवे (च्छेषो न्यासो नामकृदेव तु) ।।६७।।
अंशाः स्युः षड्जकैशिक्यां षड्जगान्धारपञ्चमाः।
सनिषादास्तु गान्धारा अपन्यासास्त एव तु।।६८।।

ऋषभोऽल्पप्रयोगः स्यान्न्यासो गान्धार इष्यते।
नित्यं पूर्णस्वरा चेयमाचार्यैः परिकीर्तिता।।६९।।
स्यात् षड्जोदीच्यवत्यंशैः षड्जमध्यमधैवतैः।
सनिषादैरपन्यासौ विज्ञेयौ षड्जधैवतौ।।७०।।
ऋषभेण विहीनेयं द्वाभ्यां चेत् पञ्चमेन च।
मन्द्रगान्धारभूयस्त्व*मस्या न्यासस्तु मध्यमः।।७१।।
सप्तांशः षड्जमध्याया न्यासौ वै षड्जमध्यमौ।
क्रमान्निषादगान्धारावस्यां हीनत्वकारिणौ।।७१।।
यथेष्टं स्याच्च सञ्चारो यथा ग्रामाविसेधकृत्।
षड्जग्रामे तु सप्तैताः शेषा मध्यमजातयः।।७३।।
गान्धार्यां द्वावनंशौ तु हेयावृषभधैवतौ।
क्रमान्नित्यमपन्यासौ विज्ञेयौ षड्जपञ्चमौ।।७४।।
धैवतादृषभं गच्छेदेव स्यात् सर्वमेव तु।
प्रायशो रक्तगान्धार्या अपन्यासस्तु मध्यमः।।७५।।
बहुप्रयोगः कर्तव्यो धैवत्तोऽथ निषादवान्।
षड्जगान्धारसञ्चारः कार्यश्चसां प्रयोक्तृभि।।७६।।
गान्धारोदीच्यवा प्रायः षड्जोदीच्यवतीसमा।
षड्जश्च मध्यमश्चांशौ नचौडुबितमिष्यते।।७७।।
पञ्चांशा मध्यमायास्तु ज्ञे (यो? या) द्विश्रुतिवर्जिताः।

* 'मपन्यासस्तु' इति मुद्रिता बृहद्देशी (पृ.६१)

क्रमात् ताभ्यां च हीनत्वं बहुलौ षड्जमध्यमौ।।७८।।
गान्धारोदीच्यवावत् तु मध्यमोदीच्यवा भवेत्।
साप्तस्वर्यं तु नित्यं स्यादस्यामंशश्च पञ्चमः।।७९।।
पञ्चम्यां गुरुभिः प्रोक्तवंशा वृषभ *पञ्चमौ।
सनिषादावपन्यासौ मध्यमर्षभसङ्गतिः।।८०।।
षड्जमध्यमगान्धारा अल्पास्तु परिकीर्तिता!।
स्यान्नि(षादा)च्च गान्धारो मध्यमावच्च हीनता।।८१।।
ज्ञे(यौ ? यो) गान्धारपञ्चम्यां पञ्चमोंऽशः प्रयोक्तृभिः।
सर्षभः स्यादपन्यासो न्यासो गान्धार इष्यते।।७२।।
गान्धा(र्य ? र्या)मथ पञ्च(म्या ? म्यां) यत् सञ्चारादि (कीर्तितम्।)
तदस्यामपि विज्ञेयं किन्तु पूर्णस्वरा सदा ।।७३।।
अन्ध्र्यामनंशा विज्ञेयाः षड्जमध्यमधैवता।
षाडबं षड्जहीनं तु न्यासो गान्धार इष्यते।।७४।।
नन्दयन्त्यामपन्यासौ ज्ञेयौ मध्यमपञ्चमौ।
ग्रहो न्यासश्च गान्धारः पञ्चमोंऽशः प्रकीर्तितः।।८५।।
अन्ध्रीवत् षाडबं ज्ञेयमनौडुबितमेव च।
स्यान्मन्दर्षभसञ्चरो लङ्घनीयश्च स क्वचित्।।८६।।
कर्मारव्यामनंशास्तु षड्जगान्धारपञ्चमाः।
पूर्णता पञ्चमो न्यासो गान्धार(गमनं) बहु।।८७।।

* 'धैवतौ। समध्यमावप' (पृ. ६२) इति, मुद्रिता बृहद्देशी।

कैशिक्यामृषभोऽनंशो न्यासौ तु द्विश्रुती स्मृतौ।
ऋषभो धैवतश्चैव हेयावस्यां यथाक्रमम्।।८८।।
पञ्चमोऽपि भवेन्न्यासो निषादांशे (तथै ? ऽथ धै) वते।
ऋषभः स्यादपन्यासः कै (श्चि) दुक्तोंऽशवत् तथा।।८९।।
पञ्चमो(ब)लवानस्यां स्यान्निषादस्तथैव च।
इति त्रिषष्टिरंशा ये तेषामेकैकशोंऽशताम्।।९०।।
प्रकल्प्यापोद्यते प्राप्तं षाडबौडुबितं क्वचित्।
अषाडबा निषादेंऽशे सति(स्यात्) षड्जमध्यमा।।९१।।
गान्धारे च यतो लोपो नांशसंवादिनोर्मतः।
कैशिकी रक्तगान्धारी (गान्धारी) चैव पञ्चमे।।९२।।
तथा षाड्जी तु गान्धारे धैवते तदुदीच्यवा।
गान्धारीरक्तगान्धार्योः षड्जमध्यमपञ्चमाः।।९३।।
सनिषादाः स्मृता अंशा अनौडुबितभागिनः।
षड्जमध्यमजातौ तु गान्धारोऽथ निषादवान्।।९४।।
कौशिक्यामथ पञ्चम्यां क्रमशो धैवतर्षभौ।
योज्यं सप्ताधिकेष्वेवं चत्वारिंशत्सु षाडबे।।९५।।
अपववदविनिर्मुक्तत्रिंशदौडुबितं भवेत्।
सङ्करे रूपबाहुल्यं जातिनिर्देश इष्यते।।९६।।
तस्माद् यद् गीयते किञ्चित् तत् सर्वं जातिषु स्थितम्।
अथ वर्णास्तु चत्वारो ज्ञेया अन्वर्थसंज्ञया।।९७।।

स्थायिसञ्चारिणौ चैव तथारोह्यवरोहिणौ।
एकस्वरा पदे गीतिः स्थायिवर्णोऽभिधीयते।।९८।।
सञ्चारी स्वरसञ्चाराद् यथार्थौ चोत्तरा (अ? व) पि।
वर्णाश्रयास्तु विज्ञेया अलङ्कारास्त्रयोदश।।९९।।
नामतो रूपतश्चैव संक्षेपेण ब्रवीमि तान्।
प्रसन्नं पूर्वमुच्चार्य शनैः सन्दीपयेत् स्वरम्।।१००।।
प्रसन्नादिर्भवेदेवं प्रसन्नान्तो विलोमतः।
एवं प्रसन्नमध्यश्च प्रसन्नाद्यन्त एव च।।१०१।।
एते स्थायिन्यलङ्काराश्चत्वारः परिकीर्तिताः।
कचित् स्वरे चिरं स्थित्वा स्पृष्ट्वा (सा? ता) रं ततोऽग्निवत्।।
प्रत्यागच्छेत्तु तत्रैव बिन्दुरेषोऽभिधीयते।
स्यान्निवृत्तप्रवृत्ताख्यस्तद्वन्मन्द्रं स्पृशेद् यदि।।१०३।।
प्रेङ्खोलितं द्वयोर्विद्यात् तुल्यकालं गतागतम्।
क्रमेण परमं (तरमन्तां? तारं) गत्वा मन्द्रं पतेत् ततः।।
तारमन्द्रप्रसन्नोऽयमलङ्कारोऽभिधीयते।
मन्द्रादुत्पतितस्तारं क्रमेणैवावरोहति।।१०५।।
मन्द्रतारप्रसन्नोऽयं सर्वसाम्यात् समो भवेत्।
उरःकण्ठशिर(स्त?स्थ) स्य त्रिश्रुतेः कम्पनाद् भवेत्।।
कम्पितं हरितं चैव रेचितं च यथाक्रमम्।
एषां च पञ्च बि (म्बा? न्द्वा) द्या नित्यं सञ्चारिसंश्रयाः।।

(आ? प्र) सन्नादिः प्रसन्नान्तो + + + + वरोहिणी।
शेषा अपि यथायोगं सर्ववर्णाश्रयाः स्मृताः।।१०८।।
इति श्लोकशतेनेदमुक्तं (स्वरगतं स्फुटम्)।
अथ तालं प्रवक्ष्यामि + + + + + + + + ।। १०९।।
तालात् साम्यं भवेत् साम्यादिह सिद्धिः परत्र च।
तत्र ज्ञेयाः कलाः पाताः पादभागास्तथैव च।।११०।।
मात्रा च परिवर्तश्च वस्तु चैव विशेषतः।
विदार्यङ्गलयाः पाणिर्यतिः प्रकक + + +।।१११।।
+ + + + + वज्रा च गीतिर्मार्गश्च शास्त्रतः।
इत्युद्देशः पदार्थानां ज्ञेयस्तालगतो बुधैः।।११२।।
संक्षेपेणाथ वक्ष्यामि सूक्ष्ममेषां विनिर्णयम्।
तत्रावापोऽथ निष्कामो (विक्षेपश्च प्रवेशनम्)।।११३।।
(श) म्या तालश्च वि (ज्ञे) यः सन्निपातश्च सप्तमः।
कैश्चिन्निमेषकाले + कला सप्तविधोदिता।।११४।।
लयस्थित्या च मार्गेषु कल्पितं तैः कलान्तरम्।
सर्वा चेयं कला येषां घण्टानादवता + + ।।११५।।
(ते) षां म + + मार्गेषु विशेषोऽयं कलाश्रयः।
द्विमात्रा स्यात् कला चित्रे चतुर्मात्रा तु वार्त्तिके।।
अष्टमात्रा तु विद्वभ्दिर्दक्षिणे समुदाहृता।
मात्रा तु लौकिकी नेह किन्तु पञ्चगुणा (त्?) ततः।।११७।।

तया कार्यं कलामानं प्रयोगोऽथ नियम्यते।

आवापसंज्ञकं ज्ञेयमुत्तानाङ्गुलिकुञ्चनम्।।११८।।

अधस्तलेन हस्तेन निष्क्रामाख्यं प्रसारणम्।

तस्य दक्षिणतः क्षेपो विक्षेपः परिभाषितः।।११९।।

अथ चाकुञ्चनं ज्ञेयं प्रवेशाख्यमधस्तलम्।

शम्या दक्षिणपातस्तु तालो वामस्तु कीर्तितः।।१२०।।

उभयोर्हस्तयोः पातः सन्निपात इति स्मृतः।

एवमेते त्रयः पाताः कला + + + + + + ।।१२१।।

+ + + + प्तविध्येऽपि त्रिकलायां प्रयोजयेत्।

कलानां समुदायोऽथ युग्मोऽयुग्मोऽथवा भवेत्।।१२२।।

युग्मश्चच्चपुटस्थः स्यादयु(क्ता? क् चा) चपुटाश्रयः।

तालाक्षराणामेतेषां संस्थाप्य गु (रुलाघवम्)।।१२३।।

युग्मान्त्यं प्लुतवत् कृत्वा कलायोगं प्रकल्पयेत्।

कलां गुरुणि युञ्जीत लघुन्यर्धकलां तथा।।१२४।।

प्लुते सार्धकलामेवं भवेदेककलो विधिः।

यथाक्षरेषु योक्तव्याः पाता एते (यथा) क्रमम्।।१२५।।

सन्निपातश्च शम्या च तालः शम्या तथैव च।

एष पातविधिर्ज्ञेयो युग्मे चायुग्म एव च।।१२६।।

शम्याताल + युग्मे द्विस्तालः शम्यमथापि वा।

उत्तरः पञ्चपाण्याख्यः षट्पि (ता) पुत्रकाक्षरः।।१२७।।

अयु (ग्म? ग्मो) त्थः प्लुता (त्य? द्य) न्तस्तथा चाहात्र कोहलः।
द्वौ तु चाचपुटौ कृत्वा द्वितीयोपान्त्यके क्रमात्।।१२८।।
आद्यन्तयोर्नियुज्यैनं षट्पितापुत्रकं विदुः।
सन्निपातश्च तालश्च तस्याद्यन्तौ यथाक्रमम्।।१२९।।
विर्मध्ये (?) तालशम्ये च + + दिभ्यो + लाविधिः।
गुरुप्लुतानि हित्वाथ द्विमात्रान् परिकल्पयेत्।।१३०।।
पादभागांश्चतुर्भिस्तैर्मात्रेति परिभाष्यते।
आद्यं प्रकल्प्य निष्कामं द्वितीयं तु प्रवेशनम्।।१३१।।
सर्वेषां पादभागानां ततः पा (दा? ता) न् प्रकल्पयेत्।
शम्या द्वितीया कर्तव्या तालशम्ये तु मध्यमे।।१३२।।
सन्निपातोऽवसाने च द्विकलोऽयं विधिः स्मृतः।
पञ्चपाणेश्चतुर्थी तु शम्या कार्या तथाष्टमी।।१३३।।
तृतीया षष्ठनवमा (?) तालाः शेषं यथोचितम्।
विन्यस्य मध्ये विक्षेपमादावावापमेव च।।१३४।।
सर्वेषां पादभा (वा? गा) नां प्रयुञ्जीत चतुष्कलम्।
आद्यद्वितीयमाद्यान्तात् पादभागाद् विदुः क्रमात्।।
+ + + + मिका युक्ता मध्यमाद् देशिनीगतान्।
अयु + + + हीनं स्यादाद्यन्ता + क उत्तरः।।१३६।।
निष्क्रामश्च प्रवेशश्च द्विकले परिकीर्तितौ।
एवं कालादि योक्तव्यं विशेषो यत्र नोच्यते।।१३७।।

पादभागोऽथ मात्रा वा समस्तस्ताल एव वा।
गीयते परिव + + + + पत्तः स उच्यते।।१३८।।
यथा + + + षण्मात्रास्तिस्रोऽध्यर्धापि वा भवेत्।
केचित् प्राधान्यमात्रेण वस्तुसंज्ञां प्रचक्षते।।१३९।।
अपन्यासोऽथ वस्त्वन्ते स्यादंशो न्यास एव वा।
सन्न्यासो वाथ तस्याद्यग्ररूपं वि (?) + + + + ाः ।।१४०।।
प्रथमा (पादो ? या विदा) र्याया मध्ये न्यासत्वभाक् स्वरः।
न चेदंशविवादी स्यात् सन्न्यासः सोऽभिधीयते।।१४१।।
पदगीतिः समाप्तौ या पृथग्गीतिरिव स्थिता।
गीतपेशी विदारी तामाहुर्गीतविदारणाम्।।१४२।।
प्रमाणव (ज्यं ? र्जं) तस्यास्तु रूपं वस्तुवदिष्यते।
वक्ष्यमाणं मुखाद्यङ्गं विज्ञेयं (च) चतुर्विधम्।।१४३।।
एककं चावगाढं च प्रवृत्तं विविधं तथा।
न्यासान्तमपि वांशान्तं विदार्येकैकसं (स्पृ ?श्रि) तम्।।१४४।।
अवरोह्यावगाढं तु प्रायशोंऽशान्तमिष्यते।
विदार्यो + + + + + स्वरेष्वेकान्तरेषु वा।।१४५।।
एवं न्यासान्तमारोहि प्रवृत्तमभिधीयते।
आरोहणं तु विविधं तथा चैवावरोहणम्।।१८६।।
न्यासापन्यासयोगेन भवेदन्तरमार्गतः।
शुद्धास्वंशवशात् तत्र ज्ञेय (म) न्तरमार्गतः।।१४७।।

न्यासापन्यासयोगेन विकृतासु च जातिषु।
सामुद्रोऽथार्धसामुद्रो विवृद्धश्च यथाभिधः।।२४८।।
समो मध्योऽथ विषमो विविधस्त्रिविधः स्मृतः।
वाङ्मात्रा सा महागीतिः सामुद्रो विविधो भवेत्।।१४९।।
(असं) पूर्णविदार्यादिसाम्यं चैव प्रकल्पयेत्।
न्यासान्तो विविधः सर्वो मु (क्त्या? क्त्वा) द्वैगेयकं भवेत्।।१५०।।
नित्यं च द्विविदारीका पूर्वो ज्ञेये तु षट् परे(?)।
अथ त्रयो लयाः सिद्धा द्रुतमध्यविलम्बिताः।।१५१।।
++++ दिरेतेषां प्रयोगो दक्षिणादिषु।
समोपर्यवपूर्वस्तु पाणिस्त्रिविध इष्यते।।१५२।।
तत्र तालं च पाणिं च प्राहुरेकं मनीषिणः।
समं चोपरिपातस्तु यद्वाधः संस्थितं भवेत्।।१५३।।
+ द्यां पदानि वर्णो वा तदेवमभिधीयते।
लययातं यतिः प्रोक्ता चित्रादि (षु) यथाक्रमम्।।१५४।।
समा स्रोतोगता चैव गोपुच्छा च यथाक्रमम्।
अथ प्रकरणं नाम मद्रकाद्यभिधीयते।।२५५।।
कुलकं छेद्यकं चैव द्विविधं तत् प्रचक्षते।
(एकवाक्य) न्तु कुलकं त (द्) ह्यर्थमपि वा पुनः।।१५६।।
नानार्थं छेद्यकं ज्ञेयमेकैकं त्रिविधं पुनः।
निर्युक्तं पदनिर्युक्तमनिर्युक्तं तथैव च।।१५७।।

तत्र (स) वैंस्तु नियमैर्युक्तं निर्युक्तमिष्यते।
छन्दः पादादिनिर्योगात् पदनिर्युक्तसंज्ञितम्।।१५८।।
वस्तुमात्रामनिर्युक्तमिदानीं विधिरुच्यते।
अनादेशे तु सर्वत्र कर्तव्यः स चतुष्कलः।।१५९।।
वस्त्वन्ते सन्निपातश्च सप्तरूपविधौ सदा।
केचित्तु मद्रकादीनि विधिष्वेककलादिषु।।१६०।।
आहुस्तालाक्षराण्येषां कल्पयन्त्यपराणि तु।
त्रिमात्रं वस्तु संस्थाप्य मद्रकस्य प्रयोगवित्।।१६१।।
एतेषु पादभागेषु पातानेतान् प्रकल्पयेत्।
चतुर्थे चाष्टमे चैव पञ्चमे दशमे तथा।।१६२।।
एकादशे च शम्यल्या द्वितीयः पूर्वयोस्ततः।
षष्ठसप्तमयो + + + लोऽथ नवमस्य च।।१६३।।
+ + स्तु द्वादशस्य स्याद् द्वितीयः पूर्वयोस्ततः।
एवं त्रिचतुराणि स्युर्वस्तून्यन्तेऽथ शीर्षकम्।।१६४।।
भवेद् वस्तु कलासंख्यं पञ्चपाणिस्थमेव वा।
आदावष्टकलं कार्यं (य) थामार्गमुपो (हं? हनम्)।।१६५।।
त्रिकलं तु प्रयुञ्जीत मद्रके द्विकले सदा।
प्रत्युपोहनमप्येव ह्यवरं च चतुष्परम्।।१६६।।
स्याद् द्वितीयादिवस्त्वादौ मद्रके तु चतुष्कले।
अत्रैवांशादिरंशान्तः सामुद्रो विविधो भवेत्।।१६७।।

+ + + न्ते तृतीयेऽथ स द्वैगेयकसंज्ञितः।
मन्द्राशं प्रथमं वस्तु द्वितीयं तु यथाग्रहम्।।१६८।।
तृतीयमाहुराचार्याः परिवर्तसमाप्तिकम्।
अस्यैवा + + + + + + + निष्काममेव च।।१६९।।
प्रतिवस्तु विहाय स्या (शशे? च्छे) षं द्विकलम (न्नको ?न्द्रके)।
भवेदेककले तस्य पञ्चपाणौ तु शीर्षकम्।।१७०।।
विविधैककसंयुक्तमुभयत्राङ्गकल्पनम्।

इति मन्द्रकं समाप्तम्।।

अथ वस्तूनि षट् पञ्च वाप्यपरान्तके।।१७१।।
स्याच्छाखाद्यर्धमात्राणि तेष्वेवं पातकल्पना।
अष्टमी विंशिका चैव द्वे शम्ये परिकीर्तिते।।१७२।।
द्वादशाष्टादशौ तालावेकविंशतिमस्तथा।
उपोहनं (या ?यथा) मार्गमादावाद्यस्य वस्तुनः।।१७३।।
कला द्वादश कर्तव्याश्चतस्र इतरादिषु।
वृत्तिमार्गे प्रयुञ्जीत द्वे वा दक्षिणमार्गके।।१७४।।
नवाप्युपोहनानि स्युर्मध्ये स्रोतोगतायति।
तत्रोपवर्तनं कार्यं गते वस्तुचतुष्टये।।१७५।।
पूर्वातीतनिवृत्तैस्तु पदैस्तदुपपादयेत्।
पूर्वतुल्यं तु गीत्या स्यादुत्तरे तद् यथा (स्ति? स्थि) ते।।१७६।।

तस्यान्तेऽर्थसमाप्तिं च न्यासं चाह विशाखिलः।
एवमेव शिरोन्ते स्यात् प्रतिशाखा ततः परम्।।१७७।।
शाखावत् प्रतिशाखा च भवेदन्यपदा तु सा।
तालिकाख्यस्तयोरन्त्यः कलाषट्को निवृत्तिमान्।।१७८।।
अस्याङ्गेषु यथायोगं योक्तव्ये विविधैकके।

इति अपरान्तकं समाप्तम्।।

आदावुल्लोप्यकस्याथ मात्राभिपरितै (?) र्युता।।१७९।।
चतुर्थदशमे शम्ये तालौ तु द्वादशाष्टमौ।
सन्निपातोऽवसाने च प्रस्तारो यश्चचुष्कले।।१८०।।
मात्रेयं द्विकलेऽपि स्याद् युक्ता पातैर्यथास्थितैः।
कलाद्वादशकं चात्र वैहायसिकसंज्ञितम्।।१८१।।
द्विकलैककलोन्मिश्रो युग्मपातैस्तु सप्तभिः।
कृत्वा प्रवेशनिष्कामौ शम्यातालस्तृतीयकम्।।१८२।।
कुर्यादुत्तमनिष्क्रामसन्निपातश्च पूर्ववत्।
शम्यादिः सन्निपातान्तः प्रागुक्तैककलोद्भवे।।१८३।।
शाखेयं प्रतिशा (खे? खा) च भवेदन्यपदानु (सा ? गा)।
अस्य संहरणं च स्यादुत्तरे तद्यथास्थिते।।१८४।।
अन्ताहरणसंज्ञस्तु त्र्यङ्गोऽन्तस्त्रिविधः स्मृतः।
(त्रि? वि) विधो युगयुङ्मि (श्रा ? श्र) स्त्रयंशोऽङ्गैरेभिरिष्यते ।।१८५।।

स्थितमङ्गं प्रवृत्तं च महाजनिकमेव च।
तत्र स्याद्(वि ? द्वि) कले चाङ्गे स्थितं त्र्यश्रस्य षट्कलम्।।१८६।।
निश्शब्दा तु कला तत्र चतु (र्थद्य ? र्थ्यन्य) द्यथोचितम्।
युक्तमेकक(लो ? ले) नात्र प्रवृत्तं पञ्चपाणिना।।१८७।।
स्थितवत्तु निवृत्त्यन्तं महाजनिकमिष्यते।
तत्र स्याद् द्विकले योगे स्थितं चच्चत्पुटाश्रयम् ।।१८८।।
निश्शब्दा पञ्चमी तत्र कला शेषं यथोदितम्।
निष्क्राम एकः शम्ये द्वे तालादिर्युग्म एव च।।१८९।।
आहार्यः सन्निपातश्च प्रवृत्तमिह कीर्तितम्।
इद ++ निवृत्त्यन्तं परं च स्थितवत्तु तत्।।१९०।।
इति युग्मौजमिश्रत्वा(नु? दु) भयोकर्मिश्रतोच्यते।
आहुर्युग्मप्रवृत्ताख्यमुद्धट्टाख्यं कलात्रयम्।।१९१।।
अपवर्तनसंज्ञं तत् प्रवृत्तं कैश्चिदिष्यते।
अथाङ्गविधिरस्यादौ विविधो मुखसंज्ञितः।।१९२।।
विविधो वा प्रवृत्तं वा नव्रप्रतिमुखं भवेत्।
वैहायसिकमङ्गैः स्यादेकाद्यैः षट्पदैर्युतम्।।१९३।।
विविधाः स्युरतोऽन्यानि समस्तान्येकका (नि) वा।
एवमङ्गैरुपाङ्गैश्च विंशत्यंशमिदं परम्।।१९४।।
[illegible]ग्रामवरं ज्ञेयं तच्च तालसमाप्तिकम्।

उल्लोप्यकं समाप्तम्।।

अथ वस्तु प्रकर्याः स्ताय् षण्मात्रं वा तु शोभितम्।
शम्यान्तास्तत्र मात्राः स्युर्द्वितीयान्त्यविवर्जिताः।
द्वितीयायाश्चतुर्थ्याश्च पञ्चम्याश्च यथाक्रमम्।।१९६।।
ताला गुरुभिराख्याताः षोडशद्वादशाष्टमाः।
ततो द्वैकलमद्रक्यः कलाभ्यां तास्तु षोडश।।१९७।।
इति वस्तूनि चत्वारि त्रीणि सार्धान्यथापि वा।
त्रीणि चार्धानि चेदर्धमादौ दक्षिणमार्गके।।१९८।।
यदा तदपि वृत्तौ स्यात् पूर्णमेव भवेत् तदा।
उपोहनं च तत्राद्यं स्मृतं चार्थविवर्जितम्।।१९९।।
उभयोः पक्षयोस्तत्र कर्तव्ये विविधैकके।
वस्तुन्यन्त उपान्त्याया मात्रायां गमनान्तरम्।।२००।।
आसारितं कनीयः स्यादिति सङ्ग्रहणं स्मृतम्।

प्रकरी समाप्ता।।

अथ ननापदौ पादौ तुल्यगीत्यादिलक्षणौ।।२०१।।
पृथगोवेणकस्य स्यादपरान्तकवस्तुवत्।
द्विकलो माषघाताख्यः पञ्चपाणिरतः परम्।।२०२।।
असमानत्वनित्यत्वे तस्य प्राधान्यकारणे।
द्वितीया चाष्टमी चैव द्वे शम्ये परिकीर्त्तिते।।२०३।।

चतुर्थषष्ठनवमास्तालाः शेषं यथोदितम्।
अपरान्तकवच्चात्र विज्ञेयमुपवर्तनम्।।२०४।।
ऊर्ध्वं संपिष्टकं वा स्यादुभयत्रापि वा पुनः।
उपवर्तनवत् सन्धिस्तत्स्थः स्याच्चतुरश्रकः।।२०५।।
युग्मप्रवृत्तवत् कार्यं सन्धिवद् वज्रसंज्ञितम्।
संपिष्टकाख्यम(न्त्र? त्र) स्याद् वैहायसिकसम्मितम्।।
निष्काम एक (त्रि ? स्त्रि) श्शम्यास्त्रितालोऽन्यद् यथोदितम्।
प्रवेण्यामुप (दद? पात) श्च द्विकले स्युरिहोत्त(रः? राः)।।२०७।।
उपपाते द्वितीयस्तु तालः कैश्चिदुदाहृतः।
अन्ताहरणमप्यत्र भवेदन्तसमन्वितम्।।२०८।।
एवं तु द्वादशाङ्गनि सप्त वास्योपपादयेत्।
संपिष्टकप्रवेण्यौ च तथा चैवोपवर्तनम्।।२०९।।
उपपातं च सप्ताङ्गे न प्रयुञ्जीत गीतवित्।
प्रवृत्तं चावगाढं च प्रवेणोरिह तु क्रमात्।।२१०।।
प्रायः शेषेषु विविध एकैकं चोपवर्तके।।

ओवेणकं समाप्तम्।

अथार्धान्ते च मात्राणां तालशम्ये यथाक्रमम्।।२११।।
चतुर्दश्यां च पञ्चम्यां मात्रायां ताल इष्यते।
षष्ठीं तु मन्द्रकान्त्यावन्मात्रा रोविन्दकस्य तु।।२१२।।

तत्राष्टकलमाद्याया मात्रायाः स्यादुपोहनम्।
पूर्ववत् त्रिकलं कार्यमन्यासां प्रत्युपोहनम्।।२१३।।
पादः पूर्वोऽयमपरस्तद्वदन्यपदः स्मृतः।
कलास्वष्टासु योऽन्यासु वर्णः पूर्वस्य गीयते।।२१४।।
स च द्वितीयपादादौ स च प्रस्तार इष्यते।
द्वितीयपादे प्रस्तारः शरीरद्विकलोत्तरे।।२१५।।
तत्रोपवर्तनं कैश्चिदिष्यते पूर्ववत्तु तत्।
तत्रादौ विविधं कार्यं प्रवृत्तमपि वा भवेत्।।२१६।।
निवृत्तयस्तथा (का) र्या मध्ये (ति? त्रि) चतुराः स्मृताः।
अवमर्शे निवृत्ते स्यादुत्तरान्ते च शीर्षकम्।।२१७।।
अस्यादा (दे ? वे) ककं नित्यं प्रवृत्तं चाप्यतः परम्।
पाददिषु यथेष्टं च योक्तव्ये विविधैकके ।।२१८।।

रोविन्दकं समाप्तम्।।

अथादावुत्तरस्य स्यान्मुखं प्रतिमुखं तदा।
उल्लोप्यकवदन्तश्च भवेदनियमस्तु सः।।२१९।।
द्विकले पञ्च (पाणौ) तु शाखाक्लृप्तिस्तु (पू) र्ववत्।
तयोर्मध्ये प्रयोक्तव्यं पञ्चपाणौ तु शीर्षकम्।।२२०।।
परा(णि द्वा) दशाङ्गानि (स्युः) का (व्याय र्याण्य) पराणिषट्।
रोविन्दकवदत्रान्यत् पादा ++ विवर्जितम्।।२२१।।

उत्तरं समाप्तम्।।

इत्येवमृषिभिर्गीतं सामवेदसमुद्भवम्।

सप्तरूपमतो जातं गीतजातं पुरा किल।।२२२।।

तत्र संक्षेपपक्षो यः शममार्गः स उच्यते।

विस्तरं चात्र +++++ वयवलक्षणम्।।२२३।।

तत्र वाद्यादिको भेद उत्तरे खञ्जनत्कुटे।

तत्रासारितकेष्वादौ शम्यादियुगथोत्तरौ।।२२४।।

मुक्तिकः सन्निपाता (न्तके ? न्ते क)निष्ठेऽथ लयान्तरे।

मध्यमे द्विकलः कार्यो ++++चतुष्कलः।।२२५।।

कार्यः पञ्चक (ला ? लोऽ)न्येषामेकवृद्धमुपोहनम्।

उत्तरे याः कला अन्त्या नव सप्त दशैव तु।।२२६।।

क्रमे (ण सौ ? णास्व) न्त्ययोः कल्प्यस्तालः प्रथमवस्तुनः।

आसारितसमूहेन वर्धमानं यथाविधि।।२२७।।

आवृत्त्या पूर्वगीतानां खण्डिकानां तदुच्यते।

नवाष्टौ द्विगुणास्ताश्च कलास्तद्द्विगुणाः क्रमात्।।

चतस्रः खण्डिका ज्ञेया विद्वद्भिर्वर्धमानके।

तासामेतानि नामानि विज्ञेयानि यथाक्रमम्।।२२९।।

विशाला सङ्गता चैव सुनन्दा सुमुखी तथा।

पञ्चप्रभृत्येकवृद्धाः कलास्ता (सा) मुपोहनम्।।२३०।।

पृथ(क्) प्रयोगे तालश्च कथ्यतेऽयं यथाक्रमम्।
मध्यमासारिताद्यस्य वस्तुनो यदुदाहृतम्।।२३१।।

द्विचतुष्कलयुग्मश्च युग्मौजश्च चतुष्कले।

इति वर्धमानकं समाप्तम्।।

अथादौ पाणिकायाः स्या(द्) मुखं प्रतिमुखं तथा।।२३२।।
मात्रा रोविन्दकस्य ++++ लः पृथक् पृथक्।
आ(रा ? का) रेण विदार्यः स्युः केवलेनान्तरान्तरा।।२३३।।
अपि वा नान्तराः कार्या (आकर) पदपूर्विकाः।
अतः परं शरीरं तु पञ्चपाणिचतुष्टये।।२३४।।
यथास्थिते प्रयोक्तव्यं शिरस्सां पिष्टकैककम्।
विद्यादुपोहनादीनि मुखादी (नि) यथाक्रमम्।।२३५।।
(आ) सारितानां तद्वच्च वर्धमानस्य खण्डिकाः।
अथेहानुक्ततालानां गीतावयवसम्भवः।। २३६।।
तालः शा ++++ भ्यां संसाध्यो युक्तितः क्वचित्
गीतयोऽपि चतस्रस्तु मागध्याद्याः समासतः।।२३७।।
तत्र स्यान्मागधी चित्रे पदैः समनिवृत्तकैः।
अर्धकालनिवृत्तैस्तु वर्णाद्या चार्धमागधी।।२३८।।
वृत्तौ लघ्वक्षरप्राया गीतिः सम्भाविता स्मृता।
गुर्वक्षरैस्तु पृथुला वर्णाढ्या दक्षिणे सदा।।२३९।।

मार्गेषु ता यथायोगं चतस्रो गीतयः स्मृताः।
अथ मार्गा य उद्दिष्टास्तेषां मूलं ध्रुवः स्मृतः।।२४०।।
मात्रिकः स प्रयोक्तव्यः सुविविक्तलयान्वितः।
ततः स्याद् द्विगुणश्चित्र उत्तरौ द्विगुणोत्तरौ ।।२४१।।
ज्ञात्वैवं सर्वगीतानि सर्वमार्गेषु योजयेत्। ,
पूर्वाचार्यमतस्यैतद् दिङ्मात्रं समुदाहृतम्।।२४२।।
तेषां दृष्टिं समालोक्य समाधेयस्तु साधुभिः।
वे ++++ मा ++++++++।।२४६।।
अकरोद् दत्तिलः शास्त्रं गीतं दत्तिलसंज्ञितम्।।२४३।।

इति दत्तिलं समाप्तम्।।

शुभं भूयात्।

स्मृताः प्रामाणिकाः

Unpublished M.Phil dissertations in Malayalam from Oriental Research Institute and Manuscripts Library, University of Kerala w.e.f. 1996

Sl. No.	Title
1.	Kaivalyanavaneetham Kilippattu- Critical Edition
2.	Kiratham Ettuvrutham - Critical Edition
3.	Parvathiswayamvaram Kilippattu - Critical Edition
4.	Sitavijayam Kilippattu (Sathamukha Ramayanam) - Critical Edition
5.	Kiratham Thullal - Critical Edition
6.	Sethumahatmyam Kilippattu (Chakra kandam) - Critical Edition
7.	Sakunthalam Aattakkadha - Critical Edition
8.	Kamsavadham Aattakkadha - Critical Edition
9.	Santhanagopalam Aattakkadha, Rugmamgada charitham Aattakkadha - Critical Edition
10.	Keechakavadham Aattakkadha, Uttaraswayamvaram Aattakkadha-Critical Edition
11.	Kirmeeravadham Aattakkadha, Kalyanasaugandhikam Aattakkadha - Critical Edition
12.	Gandharvavijayam Aattakkadha, Kalyanasaugandhikam Aattakkadha - Critical Edition

Sl. No.	Title
13.	Srimahabhagavatham Kilippattu (Chathurthaskandham) Critical Edition
14.	Srimahabhagavatham Kilippattu (Shashtaskandam, Saptamaskandam) - Critical Edition
15.	Ramanucharitham Ottanthullal - Critical Edition
16.	Rajasooyam Aattakkadha, Subhadraharanam Aattakkadha - Critical Edition
17.	Agnipravesam Kilippattu - Critical Edition
18.	Kuchelavrutham Aattakkadha - Critical Edition
19.	Simhadhwajacharitham Aattakkadha - Critical Edition
20.	Balivadham Aattakkadha - Critical Edition
21.	Vichchinnabhishekam Aattakkadha - Critical Edition
22.	Kharavadham Aattakkadha - Critical Edition
23.	Kuchelacharitham Paththuvrutham - Critical Edition
24.	Sethubandhanam Aattakkadha - Critical Edition
25.	Thoranayudhdham Aattakkadha - Critical Edition
26.	Banayudhdham Aattakkadha - Critical Edition
27.	Vyomasuravadham Aattakkadha - Critical Edition
28.	Ramayanam Yudhdham Aattakkadha - Critical Edition
29.	Sidhdhanthapanjaramgadyam Vedantham - Critical Edition

Sl. No.	Title
30.	Duryodhanavadham Aattakkadha - Critical Edition
31.	Urvasiswayamvaram Aattakkadha - Critical Edition
32.	Maghamahatmyam Bashagadyam - Critical Edition
33.	Vaidyakajwaradinidanasamgraham — An Edition
34.	Aswachikitsa - An Edition
35.	Sarvarogachikitsa - An Edition
36.	Manavavasthulakshanam - An Edition
37.	Trissivaperur kshethramahatmyam - An Edition
38.	Sarvarogachikitsa - An Edition
39.	Sarvarogachikitsa - An Edition
40.	Ragadweshaprakaranam - An Edition
41.	Balachikitsa - An Edition
42.	Prasnasarambhasha - An Edition
43.	Balachikitsa - An Edition
44.	Vaidyayogangal - An Edition
45.	Gajalakshanam - An Edition
46.	Vathilthurappattukal - An Edition
47.	Vilwapuranam Kilippattu - Critical Edition
48.	Prahladacharitham Kilippattu - Critical Edition
49.	Pathinnaluvruththam - Critical Edition

Sl. No.	Title
50.	Krishnarjunasamvadam Kilippattu - Critical Edition
51.	Vijnanagita Kilippattu - Critical Edition
52.	Addhyatmaramayanam Kilippattu - Balakandam Critical Edition
53.	Siddhadeepika Kilippattu - Critical Edition
54.	Vairagyachandrodayam Hamsappattu - Critical Edition
55.	Paramajnanavilakkam - Critical Edition
56.	Sivarathri Mahatmyam Pattu - Critical Edition
57.	Randu Bakavadham Aattakkadha - Critical Edition
58.	Rugmineeswayamvaram, Ambareekshacharitham Aattakkadhakal - Critical Edition
59.	Srimahabhagavatham Kilippattu- Panchamaskandam - Critical Edition
60.	Thoranayuddham, Karththaveerarjuna vijayam Aattakkadhakal - Critical Edition
61.	Nivathakavachakalakeya Vadham, Narakasura Vadham Aattakkadhakal - Critical Edition
62.	Srimahabhagavatham Kilippattu - Ashtamaskandam Critical Edition
63.	Parvatheeswayamvarampana- Critical Edition
64.	Srimahabhagavatham Kilippattu - Critical Edition
65.	Devendramoksham Kilippattu - Critical Edition

JOURNAL OF MANUSCRIPT STUDIES

Vol.42 2014

Journal of Research devoted to
Publishing Ancient works and Research Papers

Edited, Printed and Published by
Dr. K.G.Sreelekha
Professor and Head
Oriental Research Institute and
Manuscripts Library,
on behalf of the University of Kerala

Reg.No.14-1/AL 83 dated 18.03.83

At Prasanth Printers
Ambalathinkara
Kazhakuttom, Trivandrum
Phone : 0471 - 2413113

Price : Rs.50/-

All correspondence should be addressed to the Professor & Head, ORI and MSS Library University of Kerala, Kariavattom-695 581

ISSN 2393-9443